

# BAY GUARDIAN

SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. JUNE 11 THROUGH JUNE 18, 1976. VOL. 10, NO. 36

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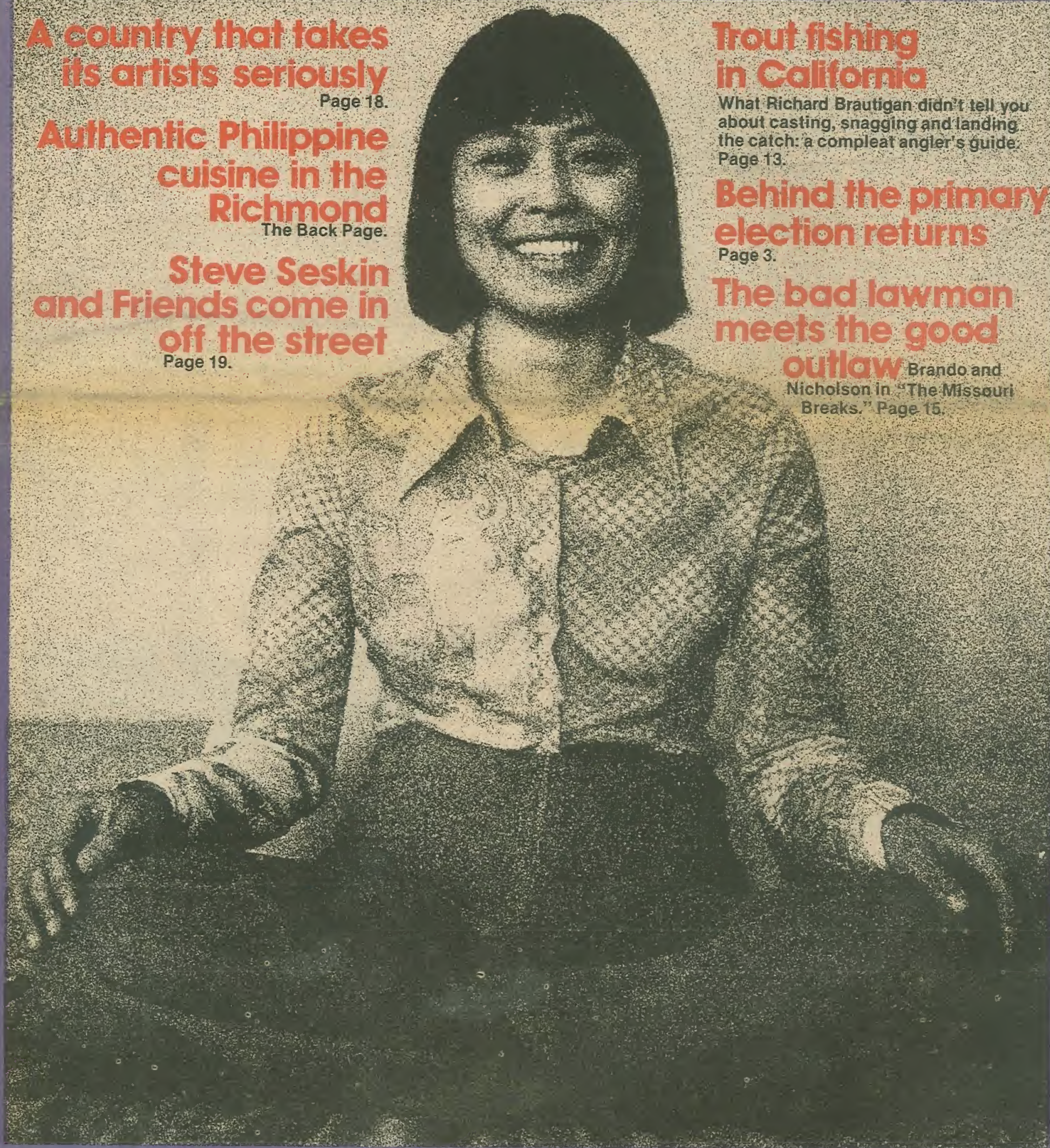
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# LETTERS

## BROWN'S 'REGIONAL CHAUVINIST' SUPPORT

However much his "borrowing freely from several religions" [*Guardian* 6/4/76] has helped Governor Brown's popularity in California, his inherited religion, Roman Catholicism, no doubt helped him most in Maryland and Rhode Island. In Maryland 40% of all churchgoers are Catholic while in Rhode Island almost 80% are.

Brown's other strong primary showings, in Nevada and Oregon (assuming the latter was fair), were in California border states and probably largely due to the factor which will be most important in tomorrow's California primary — regional chauvinism.

In short, Brown has demonstrated his popularity largely among Catholics and Californians, a conclusion surprising (to me) only in its uniform absence from the pages of the San Francisco press. But maybe this absence is not really surprising either. San Francisco's newspaper readership is over 35% Catholic. And regional chauvinism is seldom less pronounced in the pressroom than the voting booth.

Gentry Rowsey  
El Cerrito

## SAVE THE TREES!

San Francisco desperately needs a tree ordinance for the protection of the limited number of trees that remain in our city. Such an ordinance has been prepared by a committee of concerned citizens working closely with the Department of City Planning. This ordinance would establish permit requirements, procedures and criteria for review of regulated work with respect to protected trees, requirements for protection of

trees during construction and for replacement of removed trees.

Many Bay Area Communities have such an ordinance. Because our city does not, we have lost many irreplaceable trees to the chain saws of irresponsible developers. The Planning Commission recently voted unanimously in approving this ordinance. Now it goes to the board of Supervisors for final action. If you think San Francisco's trees have a right to remain here, please write: Ron Pelosi of the Board of Supervisors to approve this ordinance.

Philip Zimbardo  
Montclair Terrace Association  
San Francisco

## 'PREDETERMINED CONCLUSIONS'

It may be that you endorsed Frank Church primarily for the attention he received from his committee work in Congress. It cannot be for objective criteria suggested by your "scorecard" [*Guardian* 6/4/76].

If you add each question answered "correctly" rather than sections as counting units, you arrive at a total of 16 points out of 22 possible for both Mo Udall and Frank Church. By the method you used, which permits ignoring some "bad" answers in a section in order to arrive at a full point for the section, the difference is half a point. Either way, the distinction is negligible.

What were your other criteria alluded to in the text of your endorsement? You want a "first stringer out on the field." Mo Udall declared his candidacy in December 1974, has run in the primaries since New Hampshire, and is still an active financed candidate. Frank Church entered the Nebraska

primary (May 11, 1976) as his first effort. The definition of "first stringer" is one who was on the starting team.

The organizational ratings were also apparently considered valuable enough to list. Church was the only candidate for whom you served as apologist, finding a need to explain that some of his "bad" votes were really "good" votes. Udall was the only candidate for whom you detailed a "bad" vote. In this case, you were incorrect. Udall voted for the Voting Rights Act of 1975, not against it.

Your Church endorsement narrative justifies a rejection of Mo Udall because he allegedly isn't able to translate issues and decency into a "strong and believable candidacy." What do you think makes a candidacy believable? Time and money? The Udall campaign has taken one and a half years and over a million dollars.

This apparent bias can perhaps be understood by the fact that the writer of the "scorecard" columns on Church and Udall was also the author of the *Bay Guardian's* article on the Udall and Church campaigns. Like the accompanying stories on the other campaigns, this confined itself to the local campaign operations... for the most part. It somehow digressed into four-and-a-half column inches on selected aspects of Church's voting record, written with the same phrases used by Church's voting record, written with the same phrases used by Church's campaign literature. This emphasis was further developed in the supposedly mathematical objectivity of the "scorecard." It should be noted that Mo Udall sponsored the Non-Nuclear Energy Research and Development Act mentioned as supported by Frank Church, and that Udall answered better in the CIA section than did Church.

Karen Liebert  
San Francisco

Ed.: Udall sponsored the Voting Rights Act of 1975 and voted for it, but he voted for an amendment to the bill introduced by Rep. M. Caldwell Butler (R-Va.) that the AFL-CIO's COPE considered to be a "crippling amendment" because they felt it would allow states to be "exempted from coverage if they met certain minimal 'escape' provisions." We mentioned the vote because Udall disagreed with COPE's position. Though we did not distinguish between the amendment and the entire act, we mentioned it in our chart to illustrate an issue on which Udall and COPE disagreed.

Also, we incorrectly stated a bill Church authored related to abortions. Church's bill was to permit federal funds for hospitals which do not give abortions. Even though Church's position would not have changed the results of our survey, we regret the misstatement.

# WINNERS, LO

For those who just couldn't stay awake until the final election results came in around 4 am on June 9, here's a race-by-race look at some of the highlights of election night — David Harris' primary victory down in Palo Alto, the performance of the Ron Dellums "machine" in the East Bay, Tom Hayden's try for the Senate, Jerry Brown's landslide victory and two cliffhangers in San Francisco:

## S.F.'S TWO CLIFFHANGERS

**Furth vs. Mendelsohn** — By chance, Fred Furth and his entourage picked me up as I was hitch-hiking on Van Ness Avenue about 9 pm on election night. Inside the "Furth-mobile," the huge camper that Furth has campaigned in since February, the atmosphere was quiet and already, it seemed, a sense of quiet resignation had set in. Rev. Cecil Williams of Glide Church seemed lost in his own thoughts, a half-dozen Furth campaign aides talked quietly among themselves and Chuck Warn, Furth's campaign manager, copied down the first results of absentee ballots coming in over a mobile phone. Those returns showed Furth already losing at 9 pm by about 1,000 votes. Furth himself was more subdued than I had ever seen him, and he rather unconsciously shrugged off the absentee votes.

Several hours later, Furth talked to the large crowd that had gathered at his headquarters to drink free beer, eat free Dagwood sandwiches and listen to live rock music. Furth was then losing by about 1,100 votes, but he again blamed his position on the early absentee returns which he said he expected to be heavily in favor of Bob Mendelsohn. Pre-

dicting a 2,000 vote victory, Furth said "If you take away the absentee votes, Mendelsohn is only winning by 300 votes."

Furth's problem was that although he wanted to discount the absentee ballots, the Registrar of Voters didn't discount them. And the early lead that Mendelsohn took with the first absentee returns kept Mendelsohn out front all night long: Mendelsohn's final margin of victory was only 1,529 votes. As might be expected, the final totals showed that Furth and Mendelsohn had virtually split evenly the 16th Assembly precincts — a minority area where Furth had concentrated his street campaign — while Mendelsohn took a narrow win in the 17th district, which includes the heavy voting area of the Richmond, and where Mendelsohn's performance as a "hang tough" supervisor during the recent city strike stood him in good stead.

Another factor that hurt Furth, and helped Mendelsohn, was the presence of journalist Richard Boyle in the state senate race. Although Boyle campaigned for months, he managed to win only 3,746 votes. But if Boyle had not been in the race, chances are that a large number of his anti-Mendelsohn votes would have gone to Furth. Furth's campaign aides privately complained throughout the campaign that Boyle was in the race only to take votes away from Furth. (Boyle emphatically denied this charge to me.)

Regardless, whether Boyle's presence in the race was to help Mendelsohn, Boyle appeared quite pleased with the Mendelsohn victory. Around 1 am on election night, Boyle walked down the two flights of stairs that separated his campaign headquarters from Mendelsohn's at 54 Mint Street, and



The winner: Sup. Bob Mendelsohn flanked by his father and his wife.

## THE SAN FRANCISCO

## BAY GUARDIAN

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# SERS & ALSO-RANS

conceded the race. Mendelsohn said from the podium, "I'd like to introduce my old buddy Richard Boyle," at which point Boyle jumped on the stage with a big grin on his face and said, "I'd like to concede. I think we can work together this fall to beat Milton Marks."

Furth seemed to take his defeat philosophically. The morning after the election, he told me in a telephone interview, "I got up early this morning and went for my two-mile jog. I ate a big breakfast that was specially prepared with onions, bell peppers and all kinds of hot stuff, and now I'm sitting in my office smoking a Monte Cruz cigar thinking of ways to give the system a kick in the ass. I'm here to stay."

Bob Mendelsohn, who sat up worrying about the returns until 99% of the votes were counted at around 4 a.m., sounded somewhat less chipper and assessed his victory this way: "It means that a very, very well-financed and energetic candidate can come awfully close. I'm pleased that faced with such an energetic challenger, I won and I'm also pleased with the opportunity to debate Milton Marks on the issues. Marks hasn't provided the city with the kind of leadership it deserves." Zzzzz. **Milk-Agnos:** Perhaps the most poignant moment of election night came at 1:30 a.m. at the Island restaurant when Harvey Milk finally threw in the towel in his race against Art Agnos for the 16th Assembly district seat and, fighting back tears, thanked his campaign workers.

Milk stayed close to Agnos for most of the night, but Agnos's superior organization and financing finally resulted in a 3,000-vote margin of victory. After signing off at Island, Milk went to City Hall,

where he met reporters in the basement press room and chatted cordially with Agnos.

When Lee Meyerzove of KPOO radio asked Milk if he would run for supervisor again, having sustained three straight political losses, Harvey indicated he would: "Just call me Harold Stassen," Milk said.

The day after election, Milk told me that he thought the difference between victory and defeat for him was the tremendous amount of support that Agnos got from Democratic establishment politicians all the way up to the governor and on a low voter turn-out (68% in the city). "I think what did it was the letter from Gov. Brown that went out for Agnos on the last Friday of the campaign," Milk said. "Considering the amount of money they spent and that they threw in everything but the kitchen sink, I think we did well."

Will Harvey Milk be back? "There's no question that we can go away. We have to keep building," Milk said.

Art Agnos, who spent much of his election night watching returns at a \$100-a-plate dinner thrown by Mayor George Moscone, said, "Harvey is a hard campaigner, and I give him a lot of credit." Agnos added, "I'm hoping my performance in the Assembly is worthy of the support I won from people during the campaign."

—Jerry Roberts

## DELLUMS 'MACHINE' WINS BIG

On election night, I ran into Will Lightborne, PR man for Assembly candidate Tom Bates, during my round of East Bay victory parties and campaign clambakes. As we shook hands and exchanged salutations, I

asked Lightborne how Rep. Ron Dellums's "political machine" was doing in the election this year. Lightborne grinned and shook his head. "Please—call it the Dellums movement, not the Dellums machine."

Machine or movement, Dellums and the coalition of campus activists, conservationists, community organizers and self-described "populists" who elected him in 1970, 1972 and 1974, are alive and in better shape than ever. In the June 8 election:

► Dellums, running unopposed for the first time in his political career, racked up 60,283 votes and took a giant step on his way to an easy win against Phill Breck, his Republican opponent, in November (Breck received only 20,342 votes.)

► Assemblyman John J. Miller, a close Dellums ally and long-time supporter, crushed Berkeley Mayor Warren Widener, 28,438 votes to Widener's 10,091. Miller's victory throws Widener's political career into question and blunts a direct challenge to Dellums's own future reelection, because Widener has coveted Dellums's Congressional seat since 1972.

► Tom Bates, an Alameda county supervisor supported by Dellums, ran away with the Democratic nomination for the 12th Assembly District seat currently held by Ken Meade. Bates, like Miller, is expected to easily win election in November.

► John George, an Oakland attorney who has backed Dellums since 1970, racked up 26,542 votes in his race for Fifth District seat on the county Board of Supervisors and will face William Rumford, chief of BART police services and member of the Berkeley City Council, in a run-off race for the job in November. Berkeley Vice-Mayor Sue Hone, a long-time ally of Widener and powerful Dellums opponent, placed a distant third in the supervisorial race.

► Dawn Girard, another Dellums-endorsed candidate, won election to the Berkeley-Albany Municipal Court against James Holmstrom, a trial lawyer appointed to the bench by former Gov. Ronald Reagan. Girard is an active member of Berkeley Citizens' Action, a loose coalition of political activists that is the backbone of Dellums's electoral organization.

► Dellums recommended a "no" vote on Prop. O, the Berkeley diverters initiative. The measure was soundly defeated.

► Dellums recommended "yes" votes on Propositions "P" and "Q," two initiatives which eliminate the much-criticized Berkeley Redevelopment Agency and rationalize the West Berkeley Industrial Park Plan (see *Guardian* 12/26/75). Both measures passed handily—despite opposition from the League of Women Voters, the Berkeley Democratic Club (an organization dominated by such anti-Dellums Democrats as Curt Aller, W. T. "Zack"

continued on next page

"...easily the best newspaper in the Bay Area..."

Here's what San Francisco magazine said about us in their June issue:

"We applaud the Bay Guardian, easily the best newspaper in the Bay Area. While the Chronicle remains its own peculiar self and the Examiner continues to improve, there still seems no other place to find out what is really going on around here. The Guardian may have its biases, but at least they are made clear by the paper—the reader has to guess with the City's other two papers."

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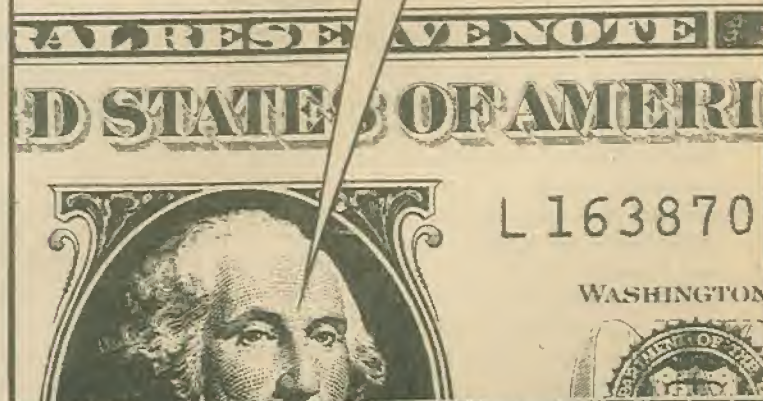


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The loser: Fred Furth waves goodbye, for now.



## Miller on Widener: "It seemed Warren was doing well. But I guess there was less there than met the eye."

continued from previous page

Brown and Widener), the Redevelopment Agency and Widener's anti-Dellums majority on the Berkeley City Council.

The morning after the election David Mundstock, political strategist and chief statistician for Berkeley Citizens' Action, told me he thinks the primary had shown that "the [Berkeley City] Council majority has demonstrated that it has no real base of support in large areas of the city. I think this election really hurt Warren Widener. I think he's crippled now."

Miller's overwhelming victory over Widener surprised even some of the Assemblyman's supporters. Berkeley City Councilman John Denton told me, "When you read Tom Berkley's editorials [in the *Berkeley-Oakland Post*, a black community newspaper that Berkley publishes] it seemed that Warren was doing pretty well. I guess there was less there than met the eye."

Widener's crushing defeat takes a lot of steam out of the anti-Dellums movement and accordingly strengthens the pro-Dellums coalition. Widener barely won reelection in 1975 (he beat Berkeley City Councilwoman Ying Lee Kelley by only 700 votes), and his loss to Miller gives him a "loser" image that will be difficult to overcome when he seeks higher office.

More: Widener's ill-advised run against Miller forced Miller to spend far more time and money campaigning in the primary election than he had intended, and alienated many East Bay Democratic Party heavies whose support would be invaluable to Widener in later campaigns. "I think he made a terrible strategic mistake," Mundstock told me.

**Footnote:** The passage of Propositions "P" and "Q" may have an interesting effect on City Councilman William Rumford's November runoff campaign against John George for the county Board of Supervisors: Rumford has long supported the West Berkeley industrial park plan and has cast deciding votes against allowing residential housing in the project several times in recent years. Now Rumford will have to take a long, hard look at his past position — and he may be forced to back down.

If Rumford fights against changing the industrial park project in accordance with initiative measure "Q," George can say he is unresponsive to the electorate and goes against the wishes of a majority of his constituents. If Rumford waffles, George can say he's indecisive. The third alternative: support changes in the plan, in which case, the pro-Dellums coalition gets what it wants, anyway.

"We've got Rumford just where we want him now," Mundstock told me. "No matter what he does, we win."  
—Bill Wallace

### THE I-J'S 'KISS-OF-DEATH' ENDORSEMENT

Black Sausalito lawyer William Stephens angrily claims he narrowly lost the race for Marin Municipal Court Judge June 8 because the *San Rafael Independent-Journal* apparently withdrew its earlier editorial endorsement of his candidacy.

The May 24 edition of the *I-J* carried an editorial written by Bryce Anderson titled "Choice for Judge" which told what a terrific candidate Stephens was for the job. But on June 5, 6 and 7, the paper carried no formal recommendation for the post in its front page box of endorsements.

I called *I-J* editorial writer Anderson to ask if they had withdrawn their endorsement.

"Well, it all depends on what you call an endorsement," Anderson told me. "We ran an editorial that cited his [Stephens'] qualifications for the job and said we liked his approach. We just said that he was a good candidate and should be seriously considered for the job. If you want to call that an endorsement, that's your privilege."

But Anderson said *I-J* Managing Editor Roy Baron decided not to make a formal recommendation in the judge's race when the paper put out its formal recommendations.

Why then hadn't the *I-J* done anything when Stephens purchased advertising in the paper citing his endorsement from the *Independent-Journal*? "Well, we didn't move on that because it really was an endorsement, if you know what I mean," Anderson said.

Stephens is hopping mad about the paper's refusal to stick to its guns. "I think their editorial endorsement was a big surprise for a lot of people in the area," Stephens told me. That endorsement put me over the 50% mark and made me a real threat to the incumbent."

Stephens thinks the *I-J*'s shilly-shallying cost him the election, but what's worse, he said, "I think that it impugned my integrity. It's pretty hard to take it when you put out an advertisement that says this paper is endorsing you, and the paper puts out an endorsement that says you're a liar. A lot of people called me saying, 'what does this mean? what happened?' I just couldn't think of anything to tell them."

**Other Marin County returns:** Despite the high level of environmental consciousness in Marin County, Proposition 15, the Nuclear Safeguards Initiative, lost handily, with 46,522 "No" votes and only 37,719 "Yes" votes. Compare this with SF and Berkeley, where Prop. 15 passed.

Also of interest, four years ago in Marin, Richard Nixon defeated George McGovern in the Presidential election, but this year, Tom Hayden delivered a drubbing to incumbent Sen. John Tunney. The tally: Hayden, 20,706 (47.99%) and Tunney, 19,666 (45.58%).  
—Bill Wallace



David Harris, Democratic party nominee for the 12th Congressional district race against incumbent Pete McCloskey in November, happily addresses supporters on his way to a 60% win, June 8.

### HARRIS WINS BIG

David Harris expected to win big in his quest to be the Democratic challenger in November against Republican Congressman Pete McCloskey. On election night, Harris, the former anti-war leader, told me his only worry was whether he would grab 60% of the vote over Norman Shaskey, a Foothill DeAnza Community College District board member.

Harris was confident he would outpull Shaskey in the liberal north end of the district near Palo Alto and Stanford. He was less sure, however, his proposals to cut the defense budget would sit well with employees of electronics and aerospace firms in the southern half of the district. On the morning after his primary win, Harris told me he was "very pleased" with his 59.6% finish.

Shaskey ran a low budget campaign that surfaced only in the final weeks as he tried to score points on Harris's past association with the anti-war movement.

But, Harris had the endorsement of the AFL-CIO's COPE, the National Women's Political Caucus as well as several other local Democratic clubs. Moreover, Harris spent \$40,000. And, since May of 1975, he has been canvassing door-to-door and sponsored scores of meet-the-candidate house meetings.

Harris said he will need to raise \$125,000 for his race against McCloskey. His strategy is no secret: he hopes to win over McCloskey's liberal following by linking him to the policies of the Ford administration. He intends to make a big issue of McCloskey's vote to sustain the Ford veto of the jobs bill, and, despite his opposition to the war in Vietnam, called for additional military aid to Cambodia.

Referring to the McCloskey game plan, Harris told campaign workers at Palo Alto's Carpenter Hall on election night, "McCloskey ran for office as a maverick, and we're going to prove he's a Ford."  
—David Johnston

### HAYDEN UNDAUNTED

**Hayden-Tunney:** Over at the Tom Hayden for US Senate party at Lefty O'Doul's bar,

about 100 Hayden supporters drank beer and watched returns on a huge advent television screen. Although Hayden lost to John Tunney, 60-40% in the state, and by 10,000 votes in SF, Hayden's people seemed pleased with the respectable showing they made. After John Tunney claimed victory at about 10:45 pm, when he had a 60,000 vote lead with 7% of the vote counted, the Hayden people turned off the TV and started a positive post-mortem.

One Hayden campaign staffer told the crowd, "We have scared the pants off John Tunney. What we have to remember about this night is that it's not the end of the Tom Hayden campaign. What this night is, is a beginning. We have the people and the Democratic power brokers are now going to have to come to us."

John Maher, the tough-talking head of the Delancey Street Foundation, who was a strong Hayden supporter, put things even more bluntly, as he belled out a happy assessment of the campaign in his street-wise Irish brogue. Maher seemed ecstatic that Hayden ran well in SF's minority districts, and Maher turned to old New York City politics for a metaphor. "Tommy O'Sullivan didn't win the Tammany vote tonight," Maher said, "but he carried the Bronx."

Then Maher explained what the grassroots organization which Hayden put together could mean for San Francisco city politics: "We're gonna build a machine, step-by-step and tool-by-tool. We're gonna get the local bastards one at a time and just destroy them for a fucking example." A good bet for the first target of Maher's new machine: Billy Maher, John's brother, is already making loud noises about entering the race for the SF school board this fall.

### BROWN STILL RUNNING

**Presidential primary:** Surprisingly, the atmosphere at Gov. Jerry Brown's headquarters was more subdued than at Hayden's. Although Brown won a huge landslide victory, beating Jimmy Carter by 1.2 million votes and 207 of the 280 Democratic delegates to the national convention in July,

only about 100 Brown supporters were on hand in the Emerald Room of the Van Ness Avenue Holiday Inn to dance to music provided by "Johnny Disco" and to hear Brown thank his campaign workers by telephone from Los Angeles.

When I dropped by shortly before midnight, Brown spoke only briefly and seemed more interested in the results from the New Jersey primary in which "uncommitted delegates" out-distanced Jimmy Carter's slate. The California victory, Brown said, "just magnifies the victory in New Jersey. All I can say is thanks." The Brown party broke up early, around midnight, at about the same time that "Johnny Disco," a record jockey from "The City," a SF discotheque, packed up his records and went home.

Despite Brown's televised assurances throughout the night that the presidential campaign is "just beginning," Jimmy Carter's victory in Ohio, added to the delegates he won in New Jersey and California now puts him very close to 1,200 delegates, just 300 shy of a first ballot nomination.

Carter provided the throw-away line of the night when he was interviewed on NBC News and said, "I won't make any deals" to win those last 300 delegates. Carter for several weeks has been having private discussions with George Wallace and Henry Jackson, in an attempt to persuade them to swing their small delegate slates to Carter on the first ballot. And it's a safe bet that Chicago mayor Richard Daley, who Carter has also courted, who controls about 100 delegates and who said on national TV on election night that Carter would win a first-ballot nomination, won't be sitting on the sidelines if he thinks his delegates could provide Carter's margin of victory.

—Jerry Roberts

**Correction:** In the listing of campaign contributors to Sen. John Tunney's campaign in the May 21 issue of the *Guardian*, the Shell Oil Company was inadvertently identified as a client of the LA law firm of Wyman, Bautzer, Rothman and Kuchel (13 members of this law firm gave Tunney individual contributions of \$1,000 each). The reference should have been to the Skelly Oil Co. Wyman, Bautzer, Rothman and Kuchel does not represent Shell Oil. The *Guardian* regrets the error.



# PROP 15 AND THE K.G.&E. CONNECTION

(Topeka, Kansas) — Two firms that contributed to the corporate drive to defeat Proposition 15 in California's June 8 primary may soon face criminal prosecution for their efforts. The Kansas Gas and Electric Company and the Atchison, Topeka, and Santa Fe Railway are under investigation by Kansas Attorney General Curt Schneider for their contribution of \$7,000 to the No on 15 Committee, Schneider announced at a press conference in Topeka June 2.

Both companies have publicly admitted making the contributions. KG&E donated \$3,000 to the committee in March and April; Santa Fe made a \$4,000 gift in April. In Kansas, however, state law forbids many types of corporations, including utilities and railroads, from making any payment of funds to any effort to "influence or affect the vote on any question submitted to the voters." The law provides a maximum fine of \$10,000 for a corporation and \$1,000 for the individual actually making the donation.

The Santa Fe argues that its contribution was entirely legal. Gil Sweet, regional manager of public relations for the rail line in Topeka, claims the idea of the gift originated in California and was approved by the firm's executive offices in Chicago. "Topeka was involved only because the name of the city appeared on one of the vouchers, payable through Merchants National Bank of Topeka, one of the many depositories we used," he told me. "All that happened was that the form was mechanically handled here" at the railroad's accounting center in Topeka.

Sweet argued that the Santa Fe's contribution was proper, since it was apparently not in violation of California or Illinois law. "We felt that it [Proposition 15] was a bad bill, bad for the economic growth of California. We have a lot of trackage out there, and what's bad for California business is bad for us. The issue is, can a 1911 Kansas statute govern a Delaware corporation doing business in California and Kansas?" Schneider has said that if the Santa Fe's statements are correct, legal action will not be taken against the company.

There would appear to be less ambiguity in the case of KG&E, which operates only in Kansas. Bob Rives, a vice president of the utility which serves Wichita and other areas within Kansas, said, "We feel that the statute doesn't apply in this case," although repeated questions failed to elicit any clear statement of the grounds of that feeling. Rives's company does have a real stake in the outcome of Proposition 15, as he sees it. "This is the first of several such elections to be held around the country," he told me. "We need to preserve our option to use nuclear energy in the future, because by the 1980s the nuclear option will be the cheapest way to generate electricity." The utility, in conjunction with Kansas City Power and Light Company, is currently trying to obtain federal approval for the construction of what would be the first nuclear power plant in Kansas, and has met strong opposition from several groups within the state.

Incredibly, Rives tried to picture KG&E's California politicking as simply helping out an underdog. "Basically, the contribution was made because the No on 15 Committee felt they needed assistance," he explained. "The California folks were indicating that the group favoring the moratorium was doing well, and their side needed help." However, he declined to say who contacted his company on behalf of the No on 15 Committee, or to comment

on the possibility that it had contributed to other similar campaigns elsewhere. He claimed, naturally, that the contribution came from "stockholders' funds," not from customer receipts.

Schneider, although he has never taken a public stand against nuclear power, clearly has been working against its development in Kansas. Attorneys from his office have intervened in the hearings on the KG&E/KCP&L nuclear plant proposal, and although they carefully described their efforts as an attempt simply "to protect the interests of Kansans," they have in fact been the main opponents of the plan. Thus it is fitting that Schneider will probably prosecute one or both firms in the California case. As he commented at the press conference, "It would appear at this time that if the information we have received is correct, we have a prima facie case."

—Tim Miller

## UP AGAINST CITY HALL

While our attention has focused in the last few weeks on national and state primary elections, a whole batch of key SF city political issues have been simmering. A quick run-down:

**Mayor's committee on Yerba Buena:** Mayor Moscone's Citizen's Select Committee on YBC took a lot of flak for its decision not to give Mel Swig an immediate go-ahead on his "nonprofit" corporation plan to build a sports arena in Yerba Buena last month. Committee staffers report that the committee received 120 letters and about 80 phone calls condemning them for their stand against the arena. Mel Swig is now reportedly trying to sell his arena idea to the city of San Jose.

Having survived the arena flap and its first round of public hearings, the committee has broken down into "study group" groups to take testimony and form recommendations in the areas of Public Facilities, Commercial and Job Development, Housing and Open Space and Community Facilities for an overall YBC plan. Discussions with several members of the committee indicate that the "study group" procedure means that committee members, rather than debating the entire YBC project, are now concentrating on bits and pieces of information. This has resulted, committee members say, in people with a vested interest in specific proposals like a convention center or a five-acre park talking more openly about compromise solutions that will make everyone happy on the committee, which represents a broad range of economic and social interests.

This spirit of apparent goodwill probably will continue until the committee finishes drawing up four or five alternate proposals and holds another round of public hearings in various neighborhoods from July 19-23. Then, the committee will be forced to sift through all the alternatives and develop one new YBC proposal, and that's when the real crunch will come.

Committee sources we have contacted now indicate that a sports arena will not be part of the committee's final recommendation. That leaves the question of whether or not to include a convention center in the new plan as the real kicker. Henri Lewin, representing the Chamber of Commerce, will probably lead the fight for a center — most likely a bare bones exhibit hall that would cost in the neighbor-

hood of \$30 million and which would be largely funded in part by the hotel tax. There is a strong possibility that the convention center issue will cause a split among the neighborhood people on the committee, between those "realists" who feel that nothing will be built in Yerba Buena unless the city gets a convention center as part of the package and those "purists" who feel that any convention center will be a money loser that will eventually cost the city money and benefit only the city's tourist industry.

Prediction: when push comes to shove in August, a simple majority of the committee will vote, perhaps reluctantly, to provide for inclusion of a convention center. Dan Gardener, main staff person for the committee, told me, "There's not very much open opposition to a convention center."

Next important date for the mayor's committee: a public hearing on the 11 proposed general goals for the committee, to be held on Saturday, June 12,

from 1-4 pm in the Board of Supervisors chambers in City Hall. For more information, call 558-4227.

**More on the airport:** Sup. Kopp is hopping mad at the city attorney's office for their foot-dragging in filing a suit against the airlines for failing to pay \$500,000 worth of electricity and gas bills in protest against the PUC raising rates for providing energy to the airlines some months ago. Kopp got the full board to pass a resolution directing the city attorney to file suit against the airlines on April 26, but the city attorney simply hasn't done so, claiming he wanted to wait for the Airport Commission to also request a suit. Kopp says that the action of the supervisors supersedes any action by the airport commission anyway, and chalked up O'Connor's hesitancy to a long line of complaints against O'Connor's performance as city attorney. Kopp's comment: "Isn't this place a disgrace? I can't believe it."

## FORGET HERB CAEN: PART TWO

"The Bay Guardian, S.F.'s weekly something-or-other, will be hit by a strike today or tomorrow unless Boss Bruce Brugmann and the Newspaper Guild can come to terms..."

—Herb Caen, *SF Chronicle*  
Tuesday, June 8, 1976

Herb Caen, gossip columnist for the *Chronicle*, San Francisco's great daily paper, must know something in his quarters at Fifth and Mission that we don't know at 19th and York, since as of 6 pm on Wednesday, June 9, the *Guardian* was not on strike.

Here's the current situation: Local 21 of the International Typographical Union and Local 52 of the Newspaper Guild, the two AFL-CIO unions that won a representation election at the *Guardian* last December, have requested strike sanction against the *Guardian* from the San Francisco Labor Council.

John F. Crowley, the labor council's executive committee on June 16, "in order that this matter may be discussed and settled in a manner satisfactory to all parties at interest." Brugmann replied that he would be glad to attend.

The *Guardian* was also scheduled to meet with the ITU/Guild on June 10 under the auspices of the Federal

Mediation and Conciliation Service.

Brugmann commented, "We feel we've been making good and steady progress in the 18 negotiating sessions we've had with the ITU/Guild since early February. We've agreed on a good affirmative action program. We've all but agreed on a grievance procedure. Only last Thursday [June 3] we made a complete contract counterproposal that we hoped would go a long way toward resolving our differences on all other issues."

"We're trying our best to negotiate a contract that will be good for the employees and at the same time will allow the *Guardian* to grow and allow it to retain its special flavor as an independent, competitive and alternative newspaper in San Francisco. We're hopeful federal mediation will help and that we can soon come to an agreement that will make us the first alternative publication in the country with a union contract."

Fred Fletcher, executive secretary of the Guild local, declined to comment. Morrie Goldman, Charles Tobias and Don Abrams, the ITU negotiators, and Doug Cuthbertson, the Guild negotiator, were unavailable for comment at press time.

—Michael E. Miller

## N.L.R.B. FINDING IN GUARDIAN CASE

The National Labor Relations Board officially informed the *Guardian* in a June 1 letter that the two AFL-CIO unions representing *Guardian* employees had withdrawn allegations of unfair labor practices involving layoffs and reductions in hours.

The International Typographical Union's Local 21 and the Newspaper Guild's Local 52, which won a representation election at the *Guardian* on Dec. 26, 1975, filed the allegations last January in the wake of layoffs and reductions carried out in November 1975 and January 1976. The *Guardian* characterized the cutbacks as economic necessities; the ITU/Guild claimed they constituted violations of the National Labor Relations Act.

The *Guardian* announced to its employees on Nov. 28, 1975, that, in the face of sustained economic losses since the transition to weekly publication last October, the paper would be reduced in size, promotional efforts would be curtailed, three full-time and twelve

part-time employees would be laid off, and working hours of some other employees would be reduced. In January the *Guardian* made further reductions in some employees' working hours.

The ITU/Guild also charged the *Guardian* management with unfair labor practices in making anti-union statements during the organizing drive last fall. The NLRB investigated these charges and then conciliated a settlement agreement between the *Guardian* and the ITU/Guild in which the *Guardian* posted a notice for 60 days in the paper's offices.

The notice informed all employees of their rights to organize, join unions and bargain collectively (and their right to refuse to do any of these things) and promised the *Guardian* would not interfere with those rights. The notice concluded, "All of our employees are free to join, or not to join," the ITU/Guild.

—Michael E. Miller



continued from previous page

**Mellon vs. the Mime Troupe, round 10:** In the waning months of his tenure as SF's Chief Administrative Officer, Tom Mellon once again finds himself involved in a legal battle with the SF Mime Troupe. For nine years in a row, the Mime Troupe has struggled to win a share of the city's hotel tax publicity and advertising fund, a fund which Mellon directly controls. For nine years in a row, Mellon has steadfastly refused to award any of the money (the fund is valued at \$3.3 million this year) to the Mime Troupe. Finally, in 1974, the Mime Troupe went to court and sued Mellon over the issue (*Guardian*, 7/12/75).

Next battle: On June 12, the Mime Troupe will have a hearing before SF Superior Court Judge Henry Rolfe. At the hearing, the CAO's office will be asked to show cause why it should not be held in contempt of court for the CAO's action (inaction) in not spe-

cifically listing the groups that would win a share of the publicity and advertising pie *before* the Board of Supervisors approves the entire city budget for the year.

The current legal problem grows out of a suit which the Mime Troupe filed against Mellon in August 1974. Sup. Court Judge Ira Brown ruled at that time that Mellon's traditional practice of listing the advertising and publicity fund as a one-line item in his budget, without specifying where the money was going, was in violation of the charter. Brown wrote, "It is clear that the uniform practice of the defendants [Mellon] in appropriating and dispersing the publicity and advertising funds does not follow the procedures set out in sections 6.200 through 6.205 of the charter."

The hearing before Judge Rolfe will be Friday, June 12, at 9 am, Room 465, SF City Hall.

—Jerry Roberts

## MEMO OF THE WEEK

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cc: Tillie Upshaw

A. LEWIN

# PEOPLE'S POLITICS

Bay Area women interested in discussing their own sexuality: meet Dr. Lonnie Garfield Barbach at a special program hosted by the **National Organization of Women (NOW)**. The program, entitled "Women's Pleasure: A Dialog from the Inside Out," will be offered 7-10 pm, at the SF Urban Living Center, 1101 O'Farrell St., SF. The program is free and childcare will be provided (982-7211). . . . **Meet Mayor George Moscone** at the 40th birthday celebration of the SF Democratic Women's Forum, noon, Tues/15, at the Marines Memorial Club, 609 Sutter, SF. Moscone will be on hand to install the forum's newly elected officers, and Clara Shipser, former Democratic National Committeewoman, will speak. (Contact Tory Hartmann, 864-5560).

**Nonsmokers: GASP (the Group Against Smoking Pollution)** will hold a meeting of its SF chapter 8:30 pm, Thur/17, at 25 Vista Verde Ct. GASP is a statewide organization working to publicize the problems of nonsmokers and lobby for legislation to eliminate or control smoking in public places. If you'd like further information, write GASP, PO Box 1061, Berkeley 94704, or call Susie Kass (333-0372) or Bruce Shourt (586-3403). . . . Members of the SF Board of Supervisors will meet at City Hall 1 pm, Fri/11, to consider establishing an SF youth hostel at Fort Mason. A coalition of Marina community homeowners is lobbying to block the plan. For further information on the hostel, call the Golden Gate Council of American Youth Hostels Inc., 771-4646. . . . **Women with cars:** learn about zen and the art of automobile maintenance at a seminar sponsored by AWARE (Active Women Advancing Responsible Environment), 7 pm, Thur/10 and 10 am, Sat/12, at Metcalf-Reis Lincoln-Mercury, 2 California Dr., Burlingame. Subjects that will be covered include preventive maintenance, how to find a mechanic, do-it-yourself repairs, and the tell-tale signs of an imminent breakdown. Free and open to the public (563-0667). . . .

Interested in what goes on in the newsroom when the TV cameras shut down? See "The Informers," a videotape on KGO's and KQED's news operations, focusing on KGO anchorman Van Amburg and KQED reporter George Dushack. The tape, produced by Bay Area media artists Paula Wissel and Ron Pisaneschi, will be screened free at noon, Tues/15, in the Lurie Room of the SF Main Library, Civic Center (558-5034). . . . **Demonstrate for an eight-hour day, 40-hour week and \$4/hour minimum wage!** Join the rally at public hearings of the California

Industrial Welfare Commission, 6-7 pm, Wed/16, 350 McAllister, SF. The **Coalition for Workers' Rights** is agitating for improved state laws governing minimum working conditions and trying to force the IWC to upgrade its standards. The Coalition invites all working people to join in the demonstration then testify in three public hearings the IWC has scheduled in SF: 10 am, Tues/15 and 1 pm, Wed/16 at 350 McAllister; 10 am, Thur/17 at Hastings College's Moot Courtroom, 198 McAllister (for more info, call Union WAGE, 431-1290, or Manja Argue, 527-1018).

Learn about **Chicano Liberation and Socialism** during a two-day conference on the Chicano struggle sponsored by the **Socialist Workers' Party** campaign committee. The conference will begin at 8 pm, Fri/11, with a panel discussion on the current state of the Chicano struggle featuring Vicente Gonzalez of the Union City La Raza Unida Party, Froben Lozada, SWP candidate for Congress (9th district), and Maria Vargas of Raza Educators of Berkeley.

A conference on carbon monoxide and other exhaust fumes sponsored by the **Bay Area Committee on Occupational Safety and Health (BACOSH)** will be held 10:30 am, Sat/12, at the Printing Specialties Union Hall, 2267 Telegraph Ave., Oakland, (658-6778 or 655-1343).

Parent: check out the **textbooks and learning materials** your children may be using next year. The **Oakland Unified School District** is displaying teaching aids and books currently being considered for adoption by the State Department of Education. The display is open to the public 8:30 am-4:30 pm, at the Oakland Schools Start Center, 314 E. 10th St., Monday through Friday until July 9. The State will hold public hearings on the proposed books and materials after they have been displayed for a month (836-2622).

Find out what **zoning changes** the SF city planning department has in mind for **Noe Valley**. Come to a general meeting of the Friends of Noe Valley at 8 pm, Thur/17, at the Noe Valley Branch Library, 451 Jersey St., SF. Also on the agenda: ideas for a protected residential area plan including new traffic control measures and proposals for landscaping and resurfacing Church Street to accommodate the new Muni Metro system (282-1071). . . . Contributions to the Red Cross's relief fund for the victims of the Teton Dam flood in Idaho should be sent to the Golden Gate Chapter, 1625 Van Ness Ave., SF 94109 (776-1500, ext. 19 or 68). . . .

—Bill Wallace

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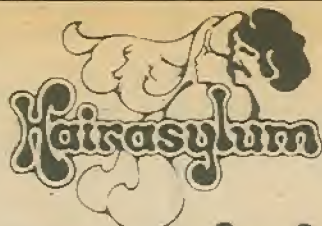
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# The Democrats' big embarrassment

Ron Dellums and others sue their own party over racial discrimination

By Burton H. Wolfe

Congressman Ronald V. Dellums (D-Berkeley) and other northern California Democrats have clobbered the California Democratic Party with the severest public embarrassment in its history. Dellums and his colleagues have filed suit in San Francisco Superior Court changing their own party with illegally removing its northern chairman; denying proper representation to urban voters; and discriminating "on the basis of race, religion and national origin" in selecting people to run the party.

Dellums is joined as plaintiff in the suit by Oakland businessman Robert A.D. Schwartz, deposed northern California chairman of the party, and by three members of the party's state central committee: management consultant Kenneth Goode, credit union manager Maudelle Shirek and Oakland attorney Clarence L. Davis. All of the plaintiffs except Schwartz are blacks.

Along with the Democratic state central committee as a whole, the suit names its officers, all of them white, as defendants: Los Angeles attorney Charles T. Manatt, state chairman; Peter Kelly, executive director; Madge Overhouse, women's division head; the legislative aide to Congressman George Miller Jr., Bert Coffey, who replaced Schwartz as northern chairman; and others. Secretary of State March Fong Eu is also named as a defendant.

Dellums explained clearly and forcefully, through a printed press release and a press conference May 19, that the major thrust of the suit is discrimination. Nevertheless, both the *Chronicle* and *Examiner* of May 20 (the day following the press conference) described the suit as merely a feud over the ouster of Schwartz. The *Chronicle's* headline: "Ousted Demo Official Sues to Regain Post." The *Examiner's*: "State Demos' feud goes to court."

*Chronicle* and *Examiner* readers were afforded nary a clue that the discrimination battle centered around Bob Schwartz is a year-old story never covered by either of SF's monopoly daily newspapers. Since the *Chronicle* published only four one-sentence paragraphs and the *Examiner* five brief paragraphs on the Dellums suit, no one could possibly understand what it's all about unless he or she read the *Bay Guardian's* coverage last winter.

As I explained in the *Guardian* of Dec. 12, 1975 ("The move to oust Bob Schwartz: Money vs. minorities in local Democratic Party"), the California Democratic Party is controlled by its richest donors—e.g., multi-millionaire SF highrise office building magnate Walter Shorenstein—and by legislative aides who act as power brokers on behalf of the rich white moneybags and the white legislators who represent their interests from here to Washington, DC. I also explained, and provided documentation to prove, how the party's power structure is arranged to give disproportionate representation to rural interests and to keep out minority urban-based representatives, especially on a racial basis.

Schwartz, as northern California chairman, was trying to change all that. He was recruiting minority workers, organizing efforts to gain greater urban and minority group representation in the party's inner power structure, and drafting legislation to make Democratic candidates for elective office dependent on thousands of small contributors instead of a few big moneybags.

The moneybags did not like it, so they began cutting off donations to the local party. For example, after Schwartz had arranged an Oct. 10, 1975, "Democratic Victory '76" dinner at the

**Dellums: "I was outraged at the ability of a few people to oust a duly elected officer of the state Democratic Party."**



Robert Schwartz, Kenneth Goode, Rep. Ron Dellums

Fairmont Hotel to raise money for the party's presidential candidate, it was canceled by state chairman Manatt on orders from Walter Shorenstein, who is finance chairman of the local party. When Schwartz asked why, Shorenstein told him:

"You're trying to build the party, and I don't want to build the party. By doing that you're just going to organize the activists, and I don't like activists."

At the same time, the rich donors pressured leading Democrats in the state legislature to bury the bill Schwartz induced them to introduce as a campaign finance reform measure. As drafted by Speaker of the Assembly Leo McCarthy, it called for \$2 to be checked off voluntarily from individuals' income taxes, on a tax-deductible basis. McCarthy, under pressure from party moneybags such as Shorenstein, arranged for his own bill to be killed before it reached the floor of the Assembly.

Meanwhile, Schwartz found himself facing a series of charges for "disrupting" and "mismanaging" northern party affairs. The charges against him were instigated by what his attorney, Benjamin Kaplan, describes as "a conspiracy of big business donors, rural interests and legislative aides who are determined to run the Democratic Party."

The front-line organizer of the conspiracy is Joel Holsinger, legislative assistant to Congressman Leo Ryan, who represents the most reactionary wing of the Democratic Party. Holsinger is presently on leave from Ryan's office half time to function as state deputy chairman for Jimmy Carter's presidential campaign. Almost all of Holsinger's support, in the campaign against Schwartz and the campaign for Carter, comes from rich white moneybags and rural interests in the Democratic Party.

(In the office of Schwartz's attorney, Kaplan, I have gone through hundreds of pages of transcripts to document

these characterizations. Space limitations alone prevent their being published in a small weekly paper. It is a job for the *Chronicle* and *Examiner*, which have the space but lack the dedication to cover this story day after day, as they should. It is the most important California Democratic Party story in a decade, and yet you cannot read anything about it in the *Chronicle* and *Examiner*.)

Holsinger declines to respond to these characterizations. His choice for Schwartz's post, Bert Coffey, says he disputes them, but he won't return my calls to explain the basis on which he does; and every time there is a meeting centered on the Schwartz affair, everybody speaking on Coffey's and Holsinger's side is white and opulent, while those supporting Schwartz are poor and/or black. There have been half-a-dozen Democratic Party central committee and executive committee meetings on Schwartz and what he stands for, and at each one of them the lineup has been the same.

(For an account of one of the meetings, see *Guardian* story of Dec. 26, 1975: "Inside the smoke-filled Senator Hotel—Purging a liberal leader from the local Democratic Party.")

At the latest meeting, March 6 in the Hilton Hotel at SF International Airport, the Holsinger forces on the executive committee of the Democratic state central committee finally managed to oust Schwartz and replace him as northern chairman with Holsinger's pick, Bert Coffey. They managed to do it on the basis of nine charges against Schwartz which already had been refuted and dismissed by a special committee appointed by state chairman Manatt to hear and investigate the charges.

The special committee was headed by Wally Albertson, last year's president of the California Democratic Council. She testified at the March 6 meeting that all but two of the nine charges against Schwartz were dismissed "unanimously" and the other

two were scrapped by a committee majority "as there being not sufficient evidence to proceed."

Since Holsinger did nothing more at the March 6 executive committee ouster meeting than repeat these same refuted and rejected charges, Assemblyman Willie Brown, acting as cocounsel for Schwartz, was moved to deliver a speech characterizing the whole affair as a farce:

"Each of us knows clearly that this is an effort to retry Bob Schwartz on a hearing that failed last November. . . . The fair process that was established [to rule on the charges against Schwartz] that everybody agreed to was unsatisfactory to some people when it did not produce the sufficient results that they desired. . . . a corruption of the rules that should not be tolerated by anybody and particularly those persons who call themselves Democrats. . . . No matter how you vote, and I have some inkling as to how you're going to vote, I find it difficult to believe that you would give me a fair hearing if, in fact, you didn't like the color of my skin."

Brown's inkling was correct. The majority of the party officials at the executive committee meeting were white representatives of rich whites and rural interests, and they all voted to remove Schwartz on the basis of the nine "mismanagement" charges that already had been investigated and dismissed. Those voting to keep Schwartz in office were mostly the minority blacks, joined by a few whites on the side of the party loosely described as "liberal."

Since the basis for the ouster of Schwartz was a blatant fraud, used to cover up the real purpose of stopping his pro-minority and pro-urban representation movement, Congressman Dellums became enraged. When I asked him to explain why he became the leading plaintiff in the suit against the California Democratic Party, he responded:

"I was outraged at the ability of a few people to act publicly in a blatantly lawless manner to oust a duly elected officer of the state Democratic Party. What I saw was the corruption of power that is absolute. The absolute power of the executive committee is rooted in its malapportioned base which heavily weighs power toward the rural interests, therefore frustrating the political interests of urban-based members of the party."

"Perhaps this would be fine, if the party was a voluntary organization or political club that could be manipulated at the whim of the insiders; but in California this is not so: my own participation is mandated by state law. The insiders in the party [e.g., Holsinger] just treat it like a private club."

"The purpose of the lawsuit is to establish the fact that as an entity of the state, the party must abide by constitutional and due process concepts in the manner in which it does its business. If we lose in the lawsuit, then I want to resign from participation, for even the state cannot force me to be a part of an organization that acts in a blatant, lawless manner in its treatment of other human beings."

"It is clear from the foregoing that I believe the Schwartz ouster reflects the fact that an inside cabal in the party is determined to dominate even its most trivial decision-making mechanisms."

So it is that a court of law is being asked by a group of black party officials, and one deposed white one, to correct injustices the so-called Democratic Party won't correct on its own. □



ALL THE GUSTO YOU CAN GRAB

# James Henry River Journeys

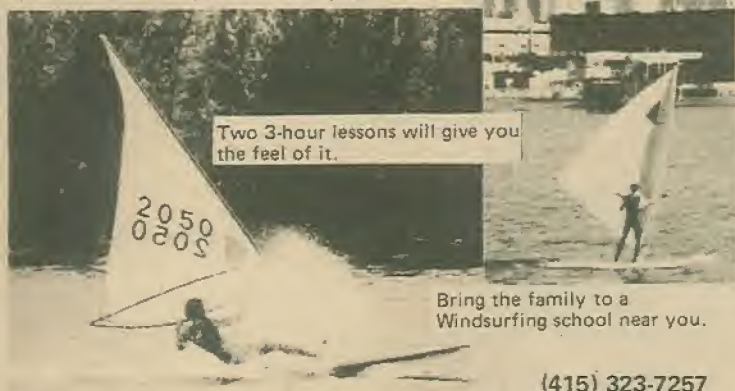
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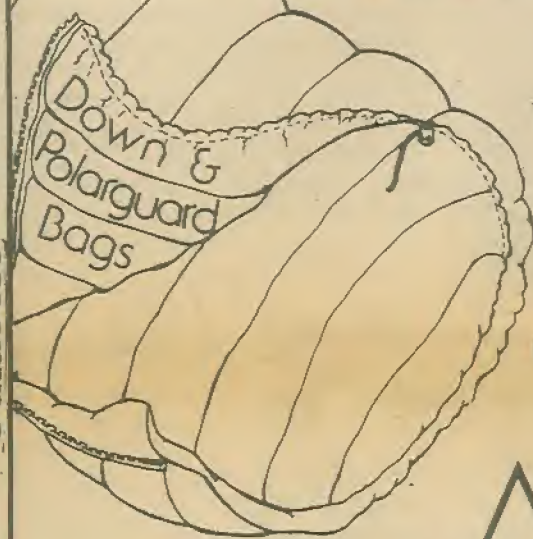
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# An interview with

By Eve Pell

Until her name was linked to the Patricia Hearst/SLA case, Wendy Yoshimura virtually unknown outside of Berkeley radical circles and a small corner of the US Justice Department, which had a warrant for her arrest on a 1972 explosives charge. Then in the spring of 1975, Yoshimura's name became known nationally after FBI agents stumbled onto the first big break in the SLA case when they found Yoshimura's fingerprints in an alleged Pennsylvania farmhouse hideout of Hearst and Bill and Emily Harris.

Yoshimura then gained fame as the woman arrested with Patty Hearst when the two were captured last September in the apartment they shared in SF's Outer Mission district. But Yoshimura was virtually ignored in the flood of publicity about the case, and in several early stories reporters even misspelled her name. Ironically, Yoshimura learned at a pretrial court hearing last week that Hearst, whose friendship had made Yoshimura famous, would testify against her when Yoshimura's case comes to trial later this year.

One of Yoshimura's supporters recalled after the hearing that it was Hearst's grandfather, William Randolph Hearst, whose newspapers coined the phrase "Yellow Peril" and whipped up anti-Asian sentiment throughout California for decades. The resulting climate of intolerance was at least partly responsible for the West Coast concentration camps in which more than 110,000 Japanese-Americans, including Yoshimura's parents, were confined during World War II. Wendy Yoshimura was born in 1943 in Manzanar, one of the ten concentration camps.

After the war, Yoshimura's parents, both American citizens born in the US, were so outraged at their treatment during the war that they, along with 8,000 other Japanese-Americans, renounced their citizenship and emigrated to Japan. They settled in Etajima, a small island near Hiroshima, and found work as interpreters for the British and American occupation forces. Wendy lived there from the time she was three until she was 13, when her parents' jobs were terminated with the end of the occupation. Her family moved back to the US, settling in a small town near Fresno. Wendy was placed in second grade of a school there because she knew no English.

She grew up within the Japanese-American community in Fresno until 1965 when she went to the California College of Arts and Crafts in Oakland. There she became radicalized as she encountered antiwar demonstrations, People's Park, the women's movement and a politicized community. Yoshimura went to Cuba in 1970 with the Venceremos Brigade.

In March 1972, three men including her boyfriend Willie Brandt were arrested and accused of possessing explosives stored in a Berkeley garage. A warrant for her arrest was issued, but she went underground. In September 1975, she was arrested in a San Francisco apartment with Patricia Hearst and locked in isolation in Santa Rita Jail, her bail set at \$250,000.

With the support of many persons including several prominent members of the Japanese-American community, her lawyer James Larson was able to reduce the bail to \$25,000 last December. A few Japanese-American families put up the money, and the Wendy Yoshimura Fair Trial Committee was formed to raise money for her legal defense. More than 1,000 people have contributed small amounts to that fund. She has spent the months since her release working with the Fair Trial Committee, her lawyers and her art.

Since her arrest, Yoshimura has been besieged with requests for interviews from more than 100 news organizations. Recently, Yoshimura agreed to talk to the *Guardian* in the first in-depth interview with her that has ever appeared in print. On the advice of her attorney, James Larson, Yoshimura declined to discuss details of her case or her years underground. But in this interview, conducted by Eve Pell and Bob Levering, Yoshimura talks of her

"They knew I was poor,  
and they said,  
"Patty Hearst,  
her daddy's gonna get her  
out of this." "

recent trip to the Manzanar concentration camp where she was born, her early life in Japan and the Fresno area, the development of her political and feminist beliefs, and her present life.

**Guardian:** How do you feel about the press coverage of you since you got arrested? You've been in the newspapers on and off. Do you feel they've presented an accurate picture of what you're like?

Yoshimura: No. My name is just thrown in as the woman that got arrested with Patty Hearst, possibly an SLA member. I don't like it. That's one of the reasons that the Japanese-American people came to help me.

**Why do you think you have been presented in the press as a shadow person whom no one in Fresno knew? An article about you in the Chronicle implied that Wendy was this really introverted, quiet, shy, retiring person when she was in high school.**

I wasn't shy. That's the stereotype of the Asian person, quiet and kind of retiring, a woman especially.

The person who wrote that article, a white person, was totally insensitive to how we live, how Japanese-Americans are in America. She just went to the high school and asked, 'do you remember her?' I just went to high school because I had to.

My whole social life was outside of high school, all with Japanese-American people. Her interpretation of us was so stereotyped. I remember reading what she wrote about my father and mother. All the information and facts were correct. I know my father sits there and cleans his gardening equipment and all that. But the way she wrote it, it wasn't my father. She made him seem humble. My father has a lot of dignity. The way she explained it, he just sat there and patted my cat sadly or something. It made me—not angry so much—but I didn't like the article. The only people who liked it were white people, or people outside of the Japanese-American community.

**You say you went to high school just because you had to and you had another life too. Where should that reporter have gone?**

I never attended dances at high school. We Japanese-Americans had dances at church—the Buddhist church, and I went to a Japanese-American Methodist church for a while, too. There were only two or three Japanese-Americans in the high school I went to. All our social life—dating, dancing or hanging around—was done in Japanese-American places in or near Fresno.

**You recently went back to Manzanar, the camp where you were born. What was it like?**

Manzanar was just dust. When we got there, it was so windy we just had to hold our faces—sand would get in your mouth and nose and eyes. I just thought, God, of course they would have a concentration camp in this sort of place. It wouldn't be a beautiful place with trees but really desolate, nothing. We saw the hospital where I was born. There is nothing left, just the foundation. We saw the rock gardens that people built.

**How did that make you feel?**

Trying to figure that my parents and grandparents, Japanese-American people, lived there and tried to make the best of it—a frustrating feeling that they were locked in for all those years. I was there too.

After my parents were put into the camp, the federal government came and asked them to sign a loyalty oath, which asked, "Are



# Wendy Yoshimura



Wendy Yoshimura

you willing to fight for this country?" And all those people who signed "No" were sent to Tule Lake camp, isolated and separated from the other people. All those people who signed "No" were really furious; in fact, those who protested were moved again from Tule Lake to another camp. After the war my parents left the country because they were really angry. They were American citizens. It was outrageous for them to try to keep on living in America so they left for Japan.

**You think it is a good idea to have pilgrimages to the camps?**

Oh yes. The internment is never mentioned. I have met people in college who were Californians who hadn't even heard of the concentration camps. For us, too: I grew up not hearing about it at all. I knew I was born in camp—just camp. No one ever said concentration camp. My parents hardly ever wanted to talk about their experiences, and it's the same with others of my generation, third generation. Since the late Sixties, we've wanted to understand what our parents experienced. We should know.

**Do you think the camps explain why you grew up almost exclusively in the Japanese-American community?**

When I was growing up, I didn't think why all my friends were all Japanese-Americans and why we didn't associate with any other race. I think it is basically to protect ourselves because of those past experiences—stick together and not expose ourselves to racism.

**Did you know people who had survived the bombing at Hiroshima when you lived in Japan?**

Yes. One of my teachers was. They used to give us lectures in the schools of what they saw and what happened. Real actual things like telling us about a young kid running for miles to get home after the explosions and when he got home, he had thick nails sticking out of his feet and he hadn't felt them. Skin just coming off, gruesome details like that.

**Did that give you mixed feelings? You came from the country that did this.**

No. I didn't have any sense that I was an American at all. Although in Japan, it was a little mixed. There were lots of people like my parents who came from America to Etajima because that was where the British and US occupation forces were stationed. My parents found jobs as interpreters in the Army. So there were other people like us who were a little bit outside the village scene. I didn't have a kimono for a long time, the traditional

Japanese garment. The way my mother cooked food and made arrangements were not as pretty as my friends, things like that. I had a sense that I was a little bit different, but not that I was an American.

**What were the British and American occupation forces like? Did you have contact with them?**

Yes, because there were a lot of prostitutes there who used to come to my parents because they wanted interpreters. Some of them were serious enough to get married but not too many. Some of the soldiers promised but left, and the women never heard from them again. I didn't really like the Army people very much.

They were patronizing. They would drive around in a Jeep and throw candies for the kids to run after. I always felt, 'I'm not going to run after that candy!'

**Did you want to come back to the US after Japan?**

Before the occupation ended, my parents were given notice that it was going to be over pretty soon and their jobs were going to be terminated. So my parents' friends one by one left. I remember, such and such is going to America. I asked my parents if we would go. They weren't sure. They were going to try to make it in Japan, but later on they decided they couldn't. Some of my friends had already come here so it was kind of exciting. But at the same time I was leaving my friends, and at 13 you have sense enough to know that you probably won't see them anymore. We cried.

**What was it like being 13 and in the second grade when you moved to California?**

Kids could be really rude. I stuck out amongst these little kids. Waiting in lunch hour was really degrading. They all looked at me, this giant kid who couldn't speak English. And the classroom situation—I had to sit there and learn to tell time and add and subtract. I knew those things already. After awhile I began to play with the little ones. Kids in Japan at 13 are much more immature. They don't do the whole bra and lipstick thing until really late. So I could be friends with the little ones after they got used to me. Then after one year they moved me up to fifth grade, so the kids were more my size.

**What was the attitude toward the white society among the Japanese-American community?**

I didn't think much about it at all. I remember one time I'd gotten to know these two white women from high school and they asked me to go dragging the main. And you know, Japanese-American people didn't do that. But I thought well I'll try it. So I went with them, and we got picked up by these three Fresno State students, guys. And these two women wanted to go with them so I just said, "Well, okay." I wasn't really interested because it was three white guys, you know.

So we went to their apartment, and these guys served cokes to these two women, and they didn't bother to serve me at all. They acted like I wasn't even there almost. That was the first time with the racism. I was angry. It was so blatant.

**Did that stop you from hanging out with the white women any more after that?**

I didn't stop, but they were just friends from the classroom, and I didn't go around with them anymore dragging the main (laughs).

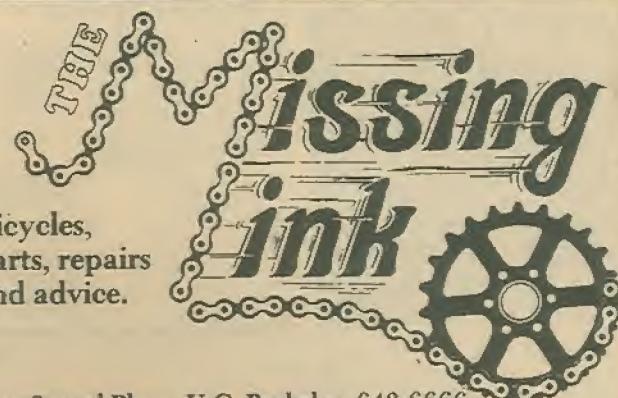
**What was it like to arrive in Berkeley? What year did you get to Berkeley?**

1965. It was really strange to see all these hippies with long hair (laughs). At first I didn't know anyone so I tried to adjust myself to the new situation. I lived with a family, doing light housework and babysitting for room and board. It was an adjustment. I had heard of the demonstrations in Berkeley back in Fresno, but I wasn't interested and I didn't know people who were [involved].

**What were the events that changed your awareness?**

At Merritt College I met this guy who started to talk to me. One of the things I remember him saying to me was, 'Look at the telephone pole out there and look at the

*continued next page*



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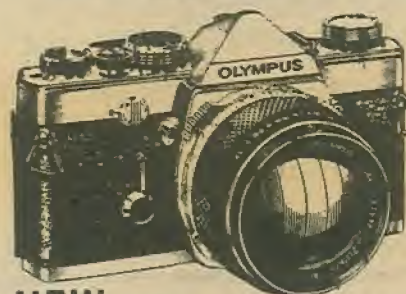
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continued from previous page

concrete and the asphalt in the street. You're an artist. You should be able to visualize those telephone poles as trees and the ground as grass. Things could be different. It doesn't have to be like this.'

And that was the first time I thought, 'Yeah.' Before, that I wasn't socially aware, but I knew that people were starving and there was something going on that wasn't right, but I just sort of accepted it as the way it was like, that's the way it is, isn't it too bad? My girlfriends and I used to talk about the stuff, but we really didn't question why or [think] that things could be different. So that was a start for me, and I decided to start going to the demonstrations and things and reading pamphlets and listening to speakers. After that came People's Park. People were carving benches and flowers were being planted and swings. All of these people of all ages, old folks and young ones. And then one day, they just took it all away. By accident, I was going to a bookstore nearby, and we just drove in and parked the car and all of a sudden I heard all these people coming down Telegraph [Avenue], and I said, 'What happened? What happened?' They said, 'Look at what happened to the park.' It was like war or something.

One thing that was really neat was when they started shooting the tear gas, all the residents opened up their apartments to the street people. We saw all these blue uniformed guys with their rifles and shotguns walking around. And people got killed. I couldn't believe it. That was almost like what was going on in the Vietnam War brought back home. So that was a big thing for me.

**You went to Cuba. When was that?**  
When was Kent State? 1970.

**Can you expand on the effect of Cuba on you?**  
One of the reasons I wanted to go was [to learn] how does a socialist country function, how do they live? What impressed me was the people, the old people, seemed to be alive. This old man talked to us, and his eyes were sparkling. He was old, wrinkled and weathered. And that kind of thing left a deep impression on me.

And, you know, seeing the dentist. You didn't have to worry about paying. That kind of daily thing, I didn't have to hassle with money. If you needed a shirt they gave you a shirt. The people were warm toward each other and they seemed to be concerned about each other and about their country too.

**I guess the area that I feel the most confused about is the evolution of your political beliefs. It's like you're saying that in the spring of 1969 you almost had a conversion or something.**  
It was almost like that. I was really a serious student. I was doing commercial art and I was a really good student. And then this whole new perspective came into my head and commercial art didn't make sense to me anymore.

Before, Vietnam had been remote. Like, 'Oh I heard there was a riot over there, a demonstration. People got beat over the head.' I didn't care almost. I didn't even know who were the good guys and bad guys. One of the first things after I started understanding the Vietnam War . . . this friend of mine used to have a poster in the bathroom — it's really famous — it's [got] two old people kind of huddled together, and they have this expression on their faces, like kind of petrified. And every time I used to see that poster, I used to get this feeling in my stomach. As a matter of fact I literally got tears in my eyes every single time. And being an Asian I identified with the faces. It could have been my grandmother and grandfather.

**Why did it all happen in 1969? There's plenty of other people that have similar kinds of backgrounds. There's a lot of other Japanese-Americans who are now age 32 or 33 who are now successful business people.**  
I was lucky. If I hadn't come to the Bay Area, then I'd probably be sitting with a family, you know, with the three kids, 'happy.' If I lived in Fresno, I know that would have happened to me. Before 1969 that was my perspective, get educated, get a job and marry someone. At that time my boyfriend was a psych major and working for a Ph.D.. So we were gonna get married, you know. But then when I understood what was going on, it wasn't that I said, well I don't want that anymore, but it just didn't make sense anymore.

**Would you describe yourself as a disciple of any particular person or group or philosophy?**  
Disciple? No! I remember a guy who was reading Marcuse. And I tried to read this

stupid book [by Marcuse] but I couldn't read it. I couldn't get past the first sentence which was like a paragraph long. So this guy would read it, and he'd explain to me what it said. In fact I used to get really annoyed and say, 'He has all these good things to say, why doesn't he write it in plain English' (laughs).

**So someone explained Marcuse to you. Were there some other political philosophers?**  
Yeah, like I'd read Mao, Lenin. Mao was easier to read. Lenin was still hard for me.

It was mostly an emotional understanding that this is not right. And then a women's group was the thing that kind of tied it all in for me. There's no one book that I read to begin with and said, "Oh yes, this is it." I got a little bit out of this and a little bit out of that.

**How did you first develop a feminist awareness?**  
I read *The Dialectic of Sex* and *Sexual Politics* at about the same time, and I read them recently again, but with more understanding. I understood more fully how the feminist struggle connects with racism and classism. I understood that I have to think for myself, that I couldn't just depend on boyfriends to make a meaning for my life. From there I started looking at women friends in a totally different light. When I first read feminist books I identified with what I read. I used to have crazy feelings about myself, feeling insecure, and I thought that was my fault. I realized I wasn't crazy, that all these feelings have been experienced by other women also, by most women, in fact. The women's movement hit me at gut level, affected everyday life and what was happening to me.

**You said that sometimes you were called an Oriental chick?**  
Yes, a long time ago. I was not considered a person, as Wendy, as an Asian woman. I was considered more an exotic doll. What got me, when I became aware of it, was this sexist trip being laid on me to make me feel so dumb, so nothing. I'm still fighting it, sometimes I feel really stupid.

**What was jail like?**  
It wasn't as bad as I thought it was going to be. I was really scared. You know, the unknown brings fear. I got adjusted to it pretty okay, and I really liked the women in there.

They had read the paper and they knew that I was poor, and they identified with me on that level. And they said, Patty Hearst, man, her daddy's gonna get her out of this. Her daddy's got money. They knew that and they really sympathized with me.

**Did the jail experience change your attitude toward the legal system at all?**  
Well it didn't change so much, but experience is a whole other thing from understanding intellectually. After I got out of isolation I was in this small cell with seven other inmates. I was kind of considered a security risk. Most of us weren't even convicted, yet we were locked in there 24 hours a day except for three meals. Like cattle. Nothing to do. We used to sit and bitch about it. No exercise. We went out maybe three times in the three months I was there.

**How did you feel when you heard there was support coming from the Japanese-American community?**  
I was really surprised because my last real contact with the Japanese-American people had been in 1965 back in Fresno. That's when I was totally naive and so were they. That impression kind of stuck in my head. When the support came I thought, are those people trying to help me? I mean I got arrested with Patty Hearst! I was really surprised.

Even on the level of a fair trial. I was still surprised that they would go out of their way to come and help. But then after I met the people I just thought, of course they would help. I've just been out of it for so many years. My father came and said, 'Guess what; people in Fresno are going to help you.' All these big wheels came (laughs), they're the more prominent people. My father's a gardener so he wouldn't know them on their social level. He might know their names. He's heard of them, but he wasn't their type of friend.

**Are all the people on the Fair Trial Committee generally the same in their politics and their beliefs and so on?**  
No, they range from the really conservative to the really radical.

**What's the financial situation now?**  
Bad. Almost all the money that came in so far has been spent.

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'I see a beautiful woman  
and try to draw her,  
but then  
in the context of a  
feminist understanding,  
it doesn't quite click.'



"Friend," an etching by Wendy Yoshimura.

Why do you think Japanese-Americans are supporting you?

It was the right kind of atmosphere for the Japanese-Americans to come together and say, 'We've got to help her.' You know, what happened to Tokyo Rose. Japanese-American people just totally ignored her for years. But they're doing something about her now. If this would have happened in '69, I don't know if they would have come and said let's help her.

I was arrested with Patty Hearst, boom. I had no money, my parents had so little. Japanese people have a tendency to want to help each other, our families are close knit, and we relate to each other on a lot of levels.

What work are you doing right now?

Working with the Fair Trial Committee, which has a media committee and an out reach committee, trying to reach other Japanese-American people.

How about any of the art work that you like to do?

I've been doing etching to sell, mainly for fund-raising. I enjoyed that. And doing silk-screens to sell also, to raise more money.

How does your art relate to your politics?

I like to draw, do watercolor and paint; those things make me very happy; I have drawn and drawn ever since I was little.

Right now my art doesn't yet relate to my politics. What I draw should be saying what I know intellectually or something, but it is really hard. I try and it almost becomes an assignment. The feelings don't connect still, but I'm sure they will. I see a beautiful woman and I try to draw her, but then in the context of a feminist understanding, it doesn't quite click.

## The legal case against Wendy

Yoshimura's current legal problems stem from March 30, 1972, when a Berkeley landlord smelled gasoline near one of several garages he rented out. He phoned the police who sent two officers to investigate; when they entered the garage, they found chemicals, ammunition, weapons, books and literature, gasoline cans, a gun later found to be registered in Yoshimura's name, as well as crates of clothing and personal items. Some of the personal items bore Yoshimura's name, although none of the contraband did.

Police staked out the garage; later that night they arrested Willie Brandt, Paul Rubinstein and Michael Bortin as they entered it. They also seized the green Volkswagen in which they drove up and found in it a communique taking credit for the bombing of the University of California School of Naval Architecture. (The bombing never took place.) Later they issued a warrant for the arrest of the Volkswagen's owner, Wendy Yoshimura, who was identified as the person who rented the garage. Yoshimura went into hiding.

In April 1972 a grand jury indicted her on four counts: three of possessing explosives and one of possessing a machine gun. If convicted, she could receive a sentence of five years to life imprisonment.

The three men pleaded guilty to possessing explosives and were sentenced. One of them, Willie Brandt, remains at Soledad in part because the man who prosecuted him, Alameda County District Attorney Jeffrey Horner, has

persistently interceded with the California Adult Authority to prevent his release (see *Guardian* 3/5/76).

Horner also opposed Yoshimura's release on bail. He appears to be prosecuting her not so much for possessing explosives in 1972 as for being associated with SLA members and supporters nearly 2½ years later.

During pretrial hearings, Horner said he intends to utilize a theory of "uncharged conspiracy" in order to attribute criminal offenses of others to Yoshimura and thereby bolster a largely circumstantial case against her. For instance, Horner seeks to introduce the evidence seized when Hearst, the Harrises and Yoshimura were arrested in 1975 although it is difficult to see what the evidence has to do with her actions in 1972. Horner refused to discuss the case with the *Guardian*.

In a surprise development last week, Horner announced that Patricia Hearst might testify against Yoshimura at the trial. In a court hearing June 4, Judge Martin Pulich stated he would hold up the trial until Hearst's bank robbery sentencing had been completed so that no possibility of a deal for reduced time could taint her testimony. Horner visibly reddened at the delay. He would have been the first prosecutor to have used Hearst as a prosecution witness had Yoshimura's trial gone forward as scheduled June 14.

Larson will challenge the admissibility of Hearst's testimony; he noted that her lawyer in Los Angeles claimed she was mentally incompetent to enter a plea on charges arising from a shootout there. Larson also said, "This came as a complete surprise to me. I thought that Miss Yoshimura and Miss Hearst were good friends, but apparently this isn't the case."

In pretrial motions to date Yoshimura's defense has:

- ▶ requested bail reduction (granted).
- ▶ challenged the constitutionality of the Grand Jury which indicted her, producing evidence to show that minorities, blue-collar workers, young and poor people were substantially under-represented among its members (denied).
- ▶ challenged the sufficiency of the evidence upon which the indictment was based (denied).
- ▶ attacked as unconstitutional one of the code sections she was accused of violating: possession of materials for making explosives. Alameda County Superior Court Judge Lionel Wilson ruled this section was overly vague and threw out that count of the indictment.
- ▶ challenged the constitutionality of 11 searches conducted by police and FBI agents in 1972 and 1975. One search was ruled illegal and that evidence excluded from her trial; Judge Martin Pulich, now presiding over her case, said he was "unhappy" with the way another was conducted but allowed that evidence in; he upheld the legitimacy of the other searches.
- ▶ challenged admission of other evidence (pending).
- ▶ requested individual questioning of prospective jurors because of the extraordinary amount of prejudicial publicity about Yoshimura, Hearst and the SLA; asked that, if this questioning reveals a high degree of prejudice against Yoshimura, the trial be postponed for a considerable period or the charges dismissed.
- ▶ June 4, requested a postponement of the trial until October after receiving news that Patricia Hearst will testify against Yoshimura (granted).

—Eve Pell

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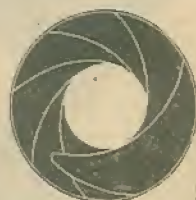
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# Trout fishing in California

The ones that got away from Richard Brautigan

By Sheridan Anderson

Sheridan Anderson, also known as "The Scourge of the Firehole," is one of the most adept hackle jockeys west of the Absarokas. Many of you will recall his legendary exploit at Lizard Bend, Montana, where he managed to catch enough fish to prevent the raging floodwaters from topping the levees—thereby averting imminent disaster to the entire Upper Missouri Basin. Mr. Anderson has further distinguished himself as America's greatest mountaineering cartoonist and as social director for the Hell's Anglers. He is the author of a recently published book entitled "The Curtis Creek Manifesto"—a fully illustrated guide to the strategy, finesse, tactics and paraphernalia of fly fishing.

## DISCOURSE ONE "WHITHER THE TROUT"

America's relentless march toward push-button nirvana and convenient parking for all has left us with very little decent fly-fishing water. Our muse thus restricted, we find that success comes only to them that hustle. Fly fishing is not a relaxing diversion in the traditional sense of the word. As a beginner I thought nothing of pounding eight miles of brushy creek for a daily limit.

However, the delight of fly fishing is not measured so much in fish tonnage but rather in the marvelously delicate and classic workings of the art itself. The joy is magnified further by the beauty and challenge of the water—all the devilish little water gods laughing and gurgling and taunting. "C'mon! Let's see if you can figure this one out!"

## DISCOURSE TWO "THE SACRAMENT"

Crouching like a wolverine, I move slowly and deliberately through the tangle to the clearing near the tail of the pool, my rod tip down and in back, just the right amount of line coiled loosely in my hand. Down on one knee behind a small stand of wild rose I make a last-minute check of the little number 16 "Wilson trout fly" with its red body and jaunty white teal-flank bonnet. The sun feels particularly hot on my back as the first cast snakes out in an elegant loop toward the head of the pool—35, perhaps 40 feet away. My whole body tightens like a spring.

For a second the tiny fly rides proud and high on the emerald and blue water, like Drake's galleon, but then in a wink of a ripple disappears just beneath the surface, lost for an instant in a reflection. My eyeballs lurch forward in their sockets to track the tiny lure in the undulating current. Then, the quick dim flash that I've been straining to see. My arm reacts instinctively to set the hook. The rod-tip arches high in the air but the line remains strangely stationary, taut, unmoving.

It looks and feels like a snag, but my instincts are confused. Snags don't flash like this one did. Suddenly my rod tip is pulled sharply forward, a strong relentless pull that sends a chill down my spine. The next thing I know, I'm staring dumbly as two feet of glistening muscle rises straight out of the water. Its broad flank reflecting brilliantly in the afternoon sun is thicker than a man's arm, its gill slits big enough to thrust your hand into. The color and black spots tell me that I've just tied into the Lord of the Rivulets, the Mighty Loch Leven, the Great Brown Trout.

The big fish splats heavily back into

the water and steams off downstream like the Super Chief making up for lost time. I stumble quickly out into the stream and start throwing line at the unruly beast as fast as I can strip it out of my reel. My prayer is that the absence of resistance will cause the brute to check his run. No such luck. He's into my backing, and if I don't try to turn him he'll make off with all my line; besides, I stand a good chance of drowning if I try to follow him further. I'm up to my armpits in the icy water when the three-pound tippet breaks. For about a minute I just stand there squinting into the glare of the riffle below.

It's dark when I get back to the car, so I leave the door open while I paw for the whiskey underneath the seat. The booze drains warmly down my gullet as the water drains out of my hip boots. The moon is rising above the river, and I salute it with my pint, and smile, and think about my new friend. . . .

## DISCOURSE THREE "THE APPRENTICESHIP"

The best way to learn fly fishing is to have a favorite uncle who's a master of the art. I was lucky. It also pays to live within walking distance of a decent creek or two. Again I was lucky. Failing all of the above, you'll probably have to relegate yourself to the often dubious wisdom of the printed word. There are lots of fishing books at the public library. Not all of them are on fly fishing—of those that are, perhaps only a couple would be suitable for a beginner. You might wish to purchase a good fly fishing primer. Here are three I can recommend:

*The Curtis Creek Manifesto*, by Sheridan Anderson. A fully illustrated guide to the strategy, finesse, tactics and paraphernalia of fly fishing. Published by Salmon Trout Steelheader Magazine, P.O. Box 02112, Portland, Oregon 97202. \$2.95 postpaid; also available

in local tackle shops.

*The Art and Science of Fly Fishing*, by Lenox Dick (revised edition). Winchester Press, 205 East 42nd St., N.Y., N.Y. 10017. \$7.95, plus 35¢ postage and handling.

*Fly Fishing for Trout*, by Richard Talleur. Winchester Press, 205 East 42nd St., N.Y., N.Y. 10017. \$10, plus 35¢ postage and handling. Also available in tackle shops and bookstores.

Another possibility is to join one of the sportspersons' organizations that dot the area. Winston Rod Co. at 475 Third St. in San Francisco has a list posted in its shop, as does Dave Sullivan's at 5323 Geary Blvd., SF.

Here are the addresses of two such clubs:

**Golden Gate Anglers Club**, Golden Gate Park, SF.

**Oakland Casting Club**, c/o 4554 Elinora Ave., Oakland 94619.

ILLUSTRATION FROM "THE CURTIS CREEK MANIFESTO" BY SHERIDAN ANDERSON





Author Anderson stalks the fabled "Emperor Norton," the great brown trout that dwells beneath the spillway at the Vaillancourt Fountain.

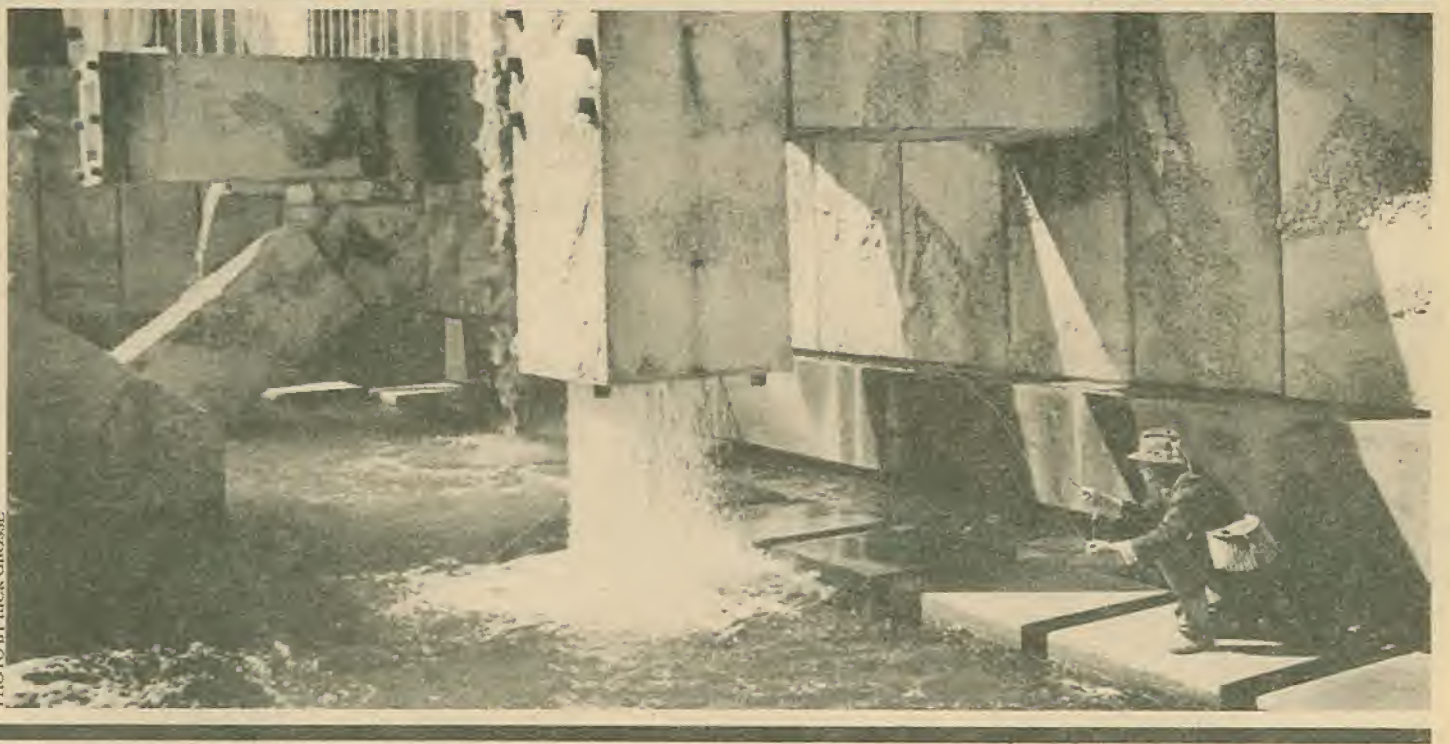


PHOTO BY RICK GROSSE

DISCOURSE FOUR  
"LET YOUR FLY LIKE A COB-  
WEB ALIGHT"

Anglers in San Francisco and Oakland are fortunate in that they have access to the excellent casting ponds in Golden Gate Park (just opposite the bison paddock on Kennedy Drive in Golden Gate Park). This is home base for the great Steve Rajeff, triple threat genius and wunderkind of casting. He holds just about all the world's records, and I understand he fishes as well as he casts—an uneasing thought to be sure. You're likely to see him in action on sunny weekends—admission free.

DISCOURSE FIVE  
"YE OLD TACKLE SHOPPE"

Herewith are a few places to score your gear. My apologies to the worthy shoppes omitted due to either ignorance or lack of space.

Abercrombie & Fitch, 220 Post Street, SF.

Eddie Bauer, 120 Kearny, SF.

Creative Sports Enterprises, 2333 Blvd. Circle, Walnut Creek — in my opinion, this is one of the best fly fishing emporiums in the Bay Area.

Modern Bait & Tackle, 2975 Mission, SF — the abode of a large, sybaritic pussycat named Freddy, who appears to be the resident expert — a good selection of fly paraphernalia.

Oshman's Sporting Goods, 75 Serramonte Center, Daly City. Plasticville, but the guy who ramrods the tackle department knows the score. They have everything.

PHOTO BY RICK GROSSE



Author Anderson ready for combat

Park Presidio Sporting Goods, 152 Clement, SF. A very businesslike establishment that'll sell you everything from hooks to a canoe. (I bought my canoe there.)

T-S Tackle, 980 Valencia, SF. Bill Chappel, the owner, is a wily old fox with a twinkle in his eye. If he invites you into the inner sanctum for coffee, you'll know you've arrived. A fly tier's heaven, reel repair extraordinaire.

Winston Rod Co., 475 Third Street, SF. This is one of the last split-canoe rodsmiths west of the Missouri. They also make exquisite glass rods, and their tackle shoppe is most complete — a great bookshelf!

DISCOURSE SIX  
"THE LAND BEYOND  
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DISCOURSE SEVEN  
"WHERE CAN A PERSON  
WITH A MODICUM OF SKILL  
AND BRAINS CATCH A FISH  
ON A FLY?"

Unfortunately, few people possess the exalted capacities with which I have been so copiously blessed. But if you drive north toward Sacramento, you might catch something out of Putah Creek, which splashes out of the dam just below Lake Berryessa. Its the closest thing we have to Montanas Madison River within 50 miles of the Bay Area—a little thick, but basically water, and there are a lot of trout (though somewhat difficult to catch because of the abundant natural food).

Your best bet is actually the Sierras. The rule: the farther from the road the better. I know of at least half a dozen streams that will yield me 30 fish plus per day; however, the Guardian hasn't enough loot in its treasury to tempt me to reveal their whereabouts. In truth, each angler must learn to find his or her own hot spots. If not, I advise you to direct your finances elsewhere. Perhaps a tennis racquet, or a frisbee?

Good luck, and good fishing, whichever comes first.

P.S.: Don't neglect to purchase a license & pick up a copy of the state fishing regulations.



ILLUSTRATIONS FROM "THE CURTIS CREEK MANIFESTO" BY SHERIDAN ANDERSON



## Sex in the saddle



Brando the "regulator," Nicholson the thief

**The Missouri Breaks**, directed by Arthur Penn, with Marlon Brando and Jack Nicholson. Royal, Polk and California, SF; Empire, W. Portal at Vicente, SF; Berkeley Theatre, Berkeley; Century 21, Oakland.

**The Missouri Breaks** is like a child conceived in a passionate burst of lovemaking by two people who really don't want a kid. The agents must have had orgasms when they put the deal together: Marlon Brando, Jack Nicholson, Arthur Penn — wham-bang! But now, here's the picture — finished, grown-up — and I don't think many people are going to love it.

**The Missouri Breaks** is a self-conscious piece of Western myth-making about a showdown between a bad lawman and a good outlaw. Brando is the lawman, the "regulator," Lee Clayton, who's hired by a rich cattleman to put a stop to rampant cattle rustling. Nicholson is, of course, the rustler, Tom Logan, who leads a gang of slow-witted, ill-tempered social misfits.

Brando plays Clayton as a kinky, blood-thirsty, sexually repressed killer, licensed to unleash his violent passions because he's useful to the cattleman. It's a perverse, trumped-up performance, with Brando slipping in and out of stacy accents and costumes like a burlesque comic. He comes on with an Irish brogue, then drops it abruptly in a scene where he impersonates a priest, and he performs his violent tasks, picking off Tom Logan's gang one by one, in a series of outlandish outfits, including a floor-length granny dress and bonnet. Clayton, as conceived by Brando, is a frontier version of the vicious, manipulative cop who'll do anything to nail his man. But the performance is basically a stunt, a star turn by a great actor — like Olivier's performance in *Sleuth*. Brando will undoubtedly be highly praised for his acting here — everybody can see that what he's doing is acting — but his performance is all frills and no center.

Nicholson comes off better with a simpler performance, just as Michael Caine did in *Sleuth*, because one can see there's a person inside the star's persona. Nicholson, perhaps, didn't feel the need to strain quite as much as Brando because his is a show-off part to begin with. Casting Jack Nicholson as an outlaw is an overripe idea, making the obvious explicit, but the script takes even this explicitness and underscores it. Nicholson hardly needs help calling attention to himself on screen, but writer Thomas McGuane feeds him dialog like this: "The first time I met Sandy — now listen to this . . ." After *Easy Rider*, *Five Easy Pieces*, *The Last Detail*, *Chinatown* and *One Flew Over the Cuckoo's Nest*, does Jack Nicholson really have to tell us he's lovable in this patronizing way? And did McGuane really think he had to make Nicholson the only male character in the film with a healthy sex life? (He literally gets the girl.) It's no wonder we're on Nicholson's side by the time of the final showdown — the only seats available are in his rooting section.

Brando and Nicholson work hard to make their roles worthy of them, but in vain. **The Missouri Breaks** was not built as a star vehicle: when one looks behind Brando's performance and Nicholson's persona, there's not much there — just a mechanical little Western about two enemies who circle each other until one

finally kills the other. The End. Screenwriter McGuane may have had something grander in mind. He has tossed in some modernish sex scenes, unusual in a Western, and he lets a few stale themes come floating by from time to time. The recurrent theme is that repressed sexuality breeds violence, which is becoming standard Bigthink for Hollywood movies. (It allows "serious" filmmakers to get sex and violence into the same scene.) But there are other Big Ideas here, including the use of the frontier lawman as an agent of emergent capitalism, which is resurrected from *McCabe and Mrs. Miller*.

None of this, however, adds much to the spare story. Reportedly, director Arthur Penn ordered that the scenes between Brando and Nicholson be built up, but if so, they must have started from next to nothing, since the confrontations are fairly minimal even in the final version. Penn has done a good job of traffic-managing these confrontations, patching together the rag-tag bits of plot that had to be reassembled once Brando and Nicholson were cast, but one can't say much more about Penn's work here. To compare this film to his previous work — *Bonnie and Clyde*, *Alice's Restaurant*, *Little Big Man*, the little-seen *Night Moves* — does Penn a great disservice. Still, given Penn's stature, film scholars will no doubt rip the film apart searching for some vestige of "auteurism" that can be salvaged.

Penn is probably my favorite among contemporary American directors. A compassionate, intelligent, sensitive director with a fine visual sense and a flair for violent action sequences, Penn has everything, but on **The Missouri Breaks**, he was just a hired hand; his work is technically precise, impersonal and undistinguished. There is artistry, I suppose, in the economical way Penn has directed Brando's final rampage: Penn doesn't splatter blood all over the screen; he films a series of killings in medium or long shots; never graphic, he suggests the terror of the bloody events by the way in which the violent action is brought to a stop — the way a body falls or a head jerks back suddenly. If this is art, however, there's not much pleasure in it.

**Distant Thunder**, written and directed by Satyajit Ray. Clay Theatre, Fillmore near Clay, SF; Act Two, Berkeley.

Satyajit Ray's "new" film, **Distant Thunder**, shown at the 1974 San Francisco Film Festival but just now appearing in theaters, isn't merely a good movie — it's a great one. But it's not the sort that people have in mind when they ask, "Seen any good movies lately?" (What they really want to know is whether you liked *The Missouri Breaks*.) Ray's film is too complex to be a "good movie" in the ordinary better-than-watching-television sense, but it is totally absorbing: the most powerful film about the effects of war since Ingmar Bergman's *Shame* (which would have been a good title, also, for Ray's film) and a prophetic warning about an international crisis that is now rumbling in the distance, like thunder, but seeming less and less distant all the time.

Ray's story is simple. Two Brahmins, husband and wife, move to a small village in Bengal during World War II. The people there are ignorant and superstitious, and the Brahmin husband takes advantage of the villagers' respect for a man of his social class. He sets himself up first as a doctor, dispensing basic herbal medicines, then as a teacher for the village children and finally as a priest. He is respected and well paid and happy. His wife, too, is happy in their new home. She especially likes to see the airplanes which fly over the village. They look like flocks of geese, she says.

One day the husband is visited by an old man he has met in a neighboring village. The old man's family is starving, he says, and he curses the planes that are carrying Indian soldiers off to war with the Germans and the Japanese. The war has cut off the supply of food to his village, and the price of rice is now very high. Could the husband spare some rice?, asks the old man. The husband is reluctant, but the wife feels guilty and insists that they not send the old man away without food.

*continued next page*

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Nadia Pavlova in "The Blue Bird," a US-USSR production: our end of the wheat deal?

continued from previous page

Later, however, the rice shortage becomes a national crisis. Nearly everyone but a few hoarders is starving, and the whole pattern of Indian life is disrupted. The Brahmin wife and her friends take to hunting for water snails and wild potatoes; one day when they are in a forest, the wife is raped. Her friend, a proud and beautiful woman, submits herself to an outcast, a deformed man who lives in a half-destroyed house, because he has rice to share; later she leaves with the outcast for the city where she hopes to find food. In the end, the old man from the neighboring village comes to the Brahmin's house with his entire family. What shall we do?, asks the wife. Before we were two, says the husband; now we'll be ten.

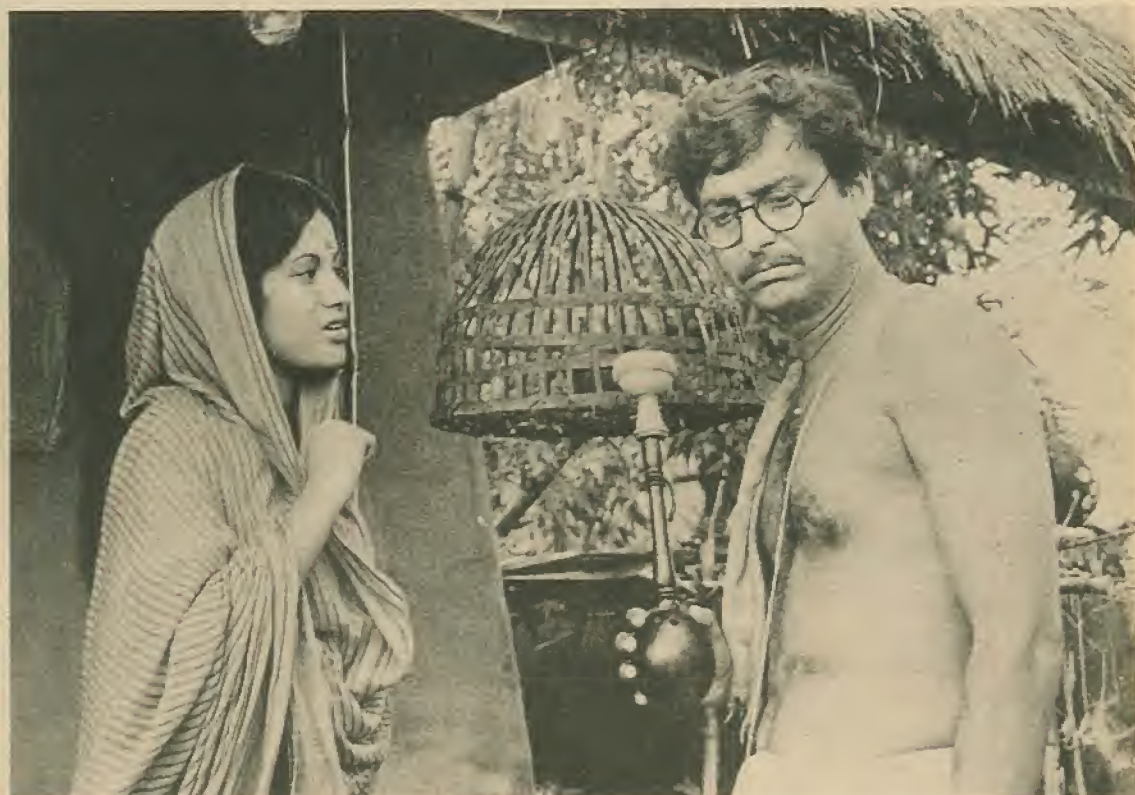
Ray tells his terrifying story sensitively. He makes important political points — at the end, perhaps too bluntly, by showing, in silhouette, a mass of starving Indians, symbolizing, as a narrator tells us, "the man-made famine of 1943." But Ray is an artist, not a propagandist like Costa-Gavras, whose *Z* seems the obvious model for the political coda of *Distant Thunder*. Ray scores his points — about the need for agrarian reform, for example — but he never simplifies. It is the Brahmin who says a redistribution of land is necessary; a less subtle filmmaker would have made this point the occasion for a rabble-rousing speech by one of the peasants, but this is not a thought that would have occurred to the ignorant, superstitious villagers, who can think of nothing more useful to do in the crisis than supplicate themselves before the village head, who lies to them about the grain he is hoarding.

Ray's subtlety and compassion suffuse this entire potentially unbearable film with a rare and delicate beauty, but nowhere are these qualities more evident than in a sequence in which the Brahmin husband walks 14 miles to a neighboring village where a Mr. Ghosh is said to have rice. He offers to pay the man handsomely, but Ghosh knows the money would be useless.

"You are a Brahmin," says Ghosh, who is also a member of the high caste, "and I will not lie to you. I have rice, but it's not for sale. Still, you are a Brahmin, and I cannot let you go away hungry. Please, let my daughter prepare a lunch for you before you go." A fine meal is prepared, but the husband cannot eat it. He is not thinking of the starving masses, however, but only of his wife, and when Ghosh's daughter offers him some rice for his wife, the husband eats hungrily. Most filmmakers would have seen in this sequence only the selfishness of the upper class, but Ray's view is more complex: he sees that selfishness mixed with pride and love and a sense of duty. There are no heroes or villains in a film by Satyajit Ray, only people.

**The Blue Bird**, directed by George Cukor, with Elizabeth Taylor, Jane Fonda, and Cicely Tyson. Coronet, Geary and Arguello, SF; Piedmont, Oakland.

One of the advantages of being a film reviewer is that you get to see movies like *The Blue Bird* for free. One of the disadvantages is that you have to see movies like *The Blue Bird* at all. One knows just from the credits that this expensive, highly publicized family picture, a Soviet-American co-production, is in trouble: any movie with Elizabeth Taylor in four roles is in trouble. But the film is bad in so many fundamental ways that the presence of Taylor and the other American stars — Jane Fonda, Cicely Tyson, Ava Gardner — is largely irrelevant. The dialog is stilted, the songs toneless, the choreography awkward. George Cukor, who is said to have directed the movie, must have intended to make an airy fantasy, like *The Wizard of Oz*, but instead he has delivered a mirthless propaganda piece about the value of hard work and of being happy in one's place. If *The Blue Bird* is the sort of dividend we can expect from Henry Kissinger's much-vaunted detente, I might just be talked into voting for Ronald Reagan.



Ananga and Gangacharan, the Brahmin couple played by Babita and Soumitra Chatterji, in "Distant Thunder," a movie without heroes or villains.

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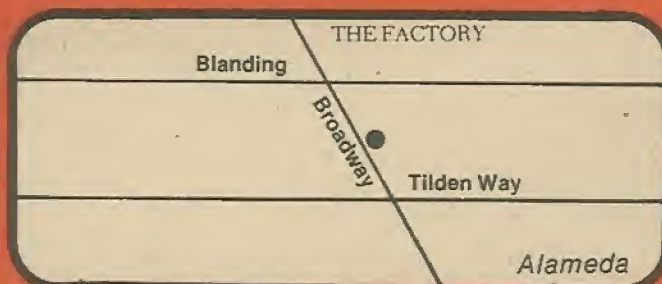
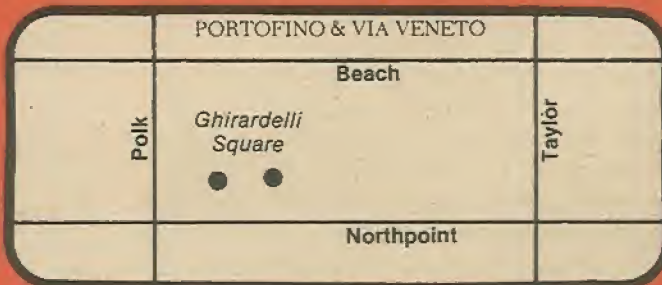
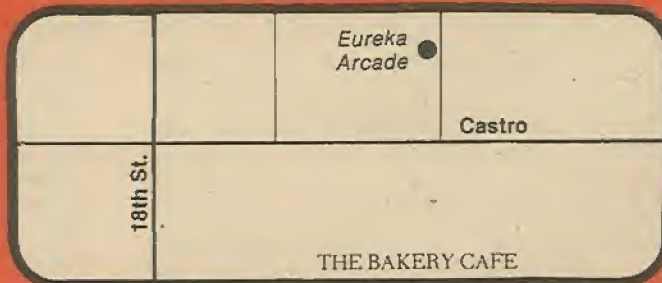
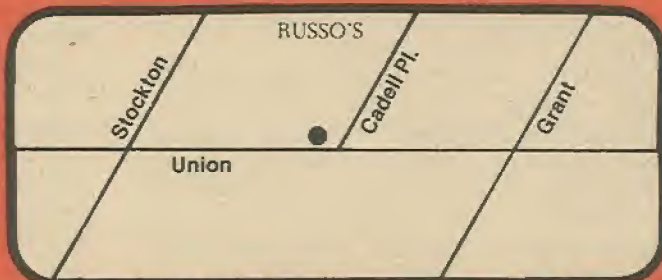
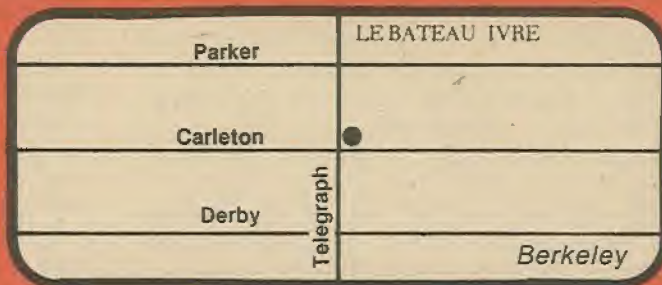
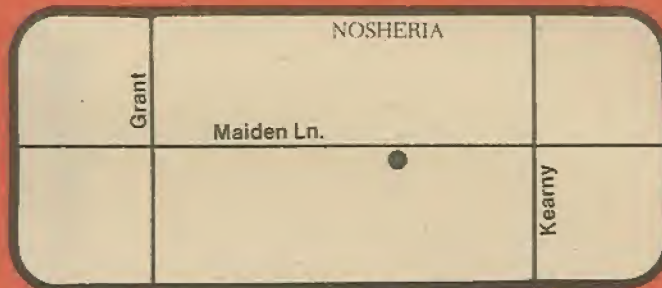
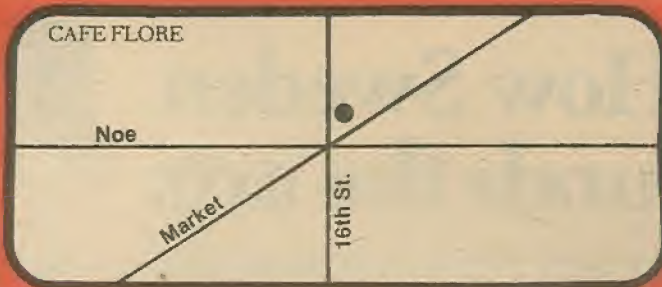
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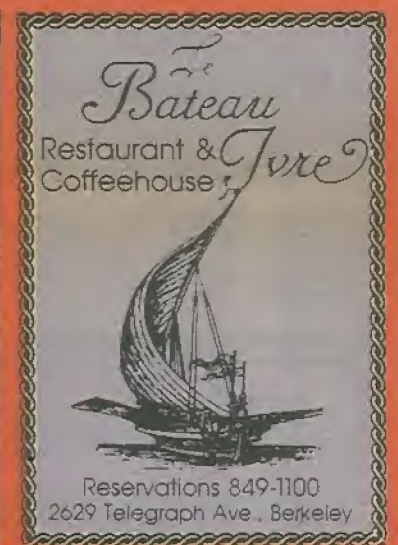
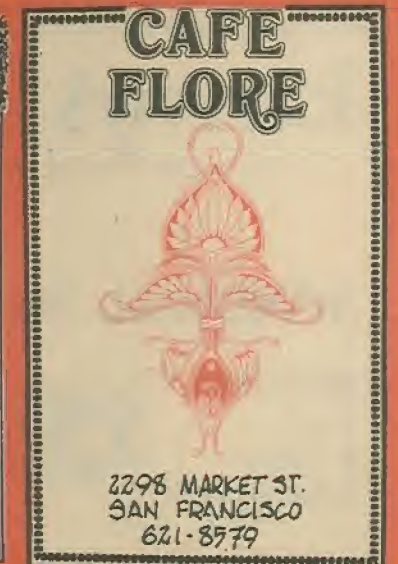
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**How Sweden  
funds the arts**

Among the 50 states, California ranked number 36 in its per-capita appropriation for the arts for the fiscal year 1974-75. The Golden State was flanked by Virginia (35) and Mississippi (37). And the situation is no better this year. On May 16 the new California Arts Council, choosing from 420 applicants who had requested \$5.2 million, doled out \$189,000 in grants to 52 groups. That works out to approximately one cent of state arts funding per California resident.

The persistent lack of state and federal funding, along with rapidly diminishing sources of private patronage, means economics is a topic of throbbing concern for California artists and art groups. This frustrating situation makes the recent SF visit of four Swedish painters and their observations on the generous system of Swedish arts subsidies poignantly interesting.

The four — Bengt Hillgrund, Roland K. Nilsson, Ulf Onsberg and Rolf Pettersson — came here in conjunction with a showing of their canvases at the John Pence Gallery on Sutter Street. While they were here, the group held an informal public workshop to talk about their work and the state of Swedish art in general, but the primary focus of the meeting was an explanation of the ways and wonders of Swedish arts subsidy.

Sweden is a country of eight million people, roughly the population of New York City. Their government is described as socialist, with the leading political party the Social Democrats. The arts are heavily subsidized. In the fiscal year 1974-75, for example, the figures, excluding libraries, museums and other institutions, came to \$125 million in federal arts funding, or about \$15 per person. Those monies were augmented on a local level by another \$75 million (also exclusive of museums and libraries), or approximately \$9 per person. (Library funds, interestingly, include "compensation" for authors of books that are frequently borrowed.)

By comparison, the United States government gave \$82 million to the National Endowment for the Arts in the last fiscal year, or around 2.6¢ per capita. California state contributions for 1975-76 were about 4¢ per capita. For the coming fiscal year, 1976-77, Governor Brown proposes a California Arts Council budget of \$1.4 million, which could bring state spending up to 7¢ per capita.

Not only are the amounts given to Swedish arts staggering by American standards, but the whole national attitude toward the arts and the artist is antithetical to the American mythos that has artists living on sauteed inspirations. Illustrating this was a statement handed out by the four Swedish artists which began, "First of all, one could say that being an artist in Sweden is having a job. Art work is recognized by the general public as work, a job among others. The artist is not regarded as an asocial person but linked to society."

In describing some of the grants given, the artists firmly pointed out monies were given "without obligation — even political artists of anti-government pictures" receive funds. They went on to outline some of the grants available to individual artists, specifically painters such as themselves. (Around half of Swedish arts funding goes toward the performing arts, and an additional one-quarter is spent on individual artists.)

Individual grants include long-term, five-year grants of \$6,000 per year; short-term, one-to-two year grants of \$4,000-\$5,000; project grants starting at \$1,000; and travel grants given "when a trip is an indispensable prerequisite" of around \$2,500. There are study grants and a guaranteed floor under income for established artists as well as assistance for older artists "whose retirement conditions are unsatisfactory." Artists are, of course, covered by Sweden's socialized medicine and are also recognized under the government's sick-pay scheme.

The grants are given out by panels, divided by discipline, which are composed of half government-approved appointees and half members of the Swedish Artists Trade Union, KRO. Ninety percent of the country's artists are involved with the union, and it's a powerful organization. Asked whether Sweden's current economic crunch would affect arts funding, the Swedish artists said there would be few



Swedish painters Ulf Onsberg, Bengt Hillgrund, Roland K. Nilsson and Rolf Pettersson.

cuts, because union opposition would be too strong for the government to buck.

A 1974 KRO survey of 3,000 sculptors and painters found that 52% live solely on their art work. Help often comes from a phenomenon called "Staff Arts Associations," organizations that exist in most Swedish industries, both factory and white collar. Memberships in these voluntary groups, composed of everyone from laborers on the shop floor to management, are subsidized partly by tax-deductible funds from the involved companies and partly by the workers themselves. The associations sponsor performances, gallery showings (an artist receives a fee whenever his or her work is shown, even if none is sold) and study groups. Through these organizations, Swedes spend far more of their own money on art than the government does. Moreover, the associations promote grassroots artistic support. "Interest for art," said the painters, "is a big movement in Sweden."

Predictably the four painters had to fend off questions about artistic mollycoddling — questions that implied that perhaps the amount of Swedish subsidy had a stultifying, isolating effect on art. But the Swedes, speaking in broken English and through a translator, insisted that subsidies still leave most artists scrambling to supplement their grants, and they argued that a desperate, hungry artist would be more likely to conform. What Sweden offers its artists, the painters said, is a form of assistance, not blanket security.

In 1974, Sweden formulated a new government policy for the arts that places much more emphasis on nonprofessional, community-promulgated events and products. The policy, which refers to artists as "cultural workers" and calls for an increased "democratization of the arts." While defending diversity, it claims "Cultural equality is as important as economic and social equality."

Sweden does have problems with the amount of bureaucracy involved in operating such a massive program (Ingmar Bergman was cited by the painters as a sad victim of Sweden's zealous bureaucrats), and taxes are high, but generally the painters were quite enthusiastic supporters of their system. No committed artist would go for long in Sweden without some kind of government help, they said, and more important, that help would be seen as an acknowledgement of the artist's important contribution to the health and welfare of the country. □

Noticing 'yesterday's tabloid tumbling  
down destiny's windy hallway.  
Mothers with spray cans of  
mediocrity, insulating  
their children against shock.  
Hundred and ten pound dogs,  
muscles humming,  
straining to learn Bow Wow in English  
So to win a biscuit  
Awarded by a fat lady who falls down  
every time the bus stops.  
The line drawing trees of winter  
The strange containers used for  
the underground storage  
of embalming fluid.  
Noticing these  
Makes me respect weeds  
and natural cats.  
—Roger Himes



# Steve Seskin: passing the hat no more



Steve Seskin and Friends at the Old Waldorf

Singer-songwriters were invented by a tiny Scabal of international coffee magnates meeting in a cave deep in the mountains of Colombia sometime in the late 1950s. The timing was hardly accidental; the imminent collapse of the cabal's previous scheme, beat poetry, forced drastic action. So, by the time *Time* magazine officially declared the beatnik movement defunct in 1966, singer-songwriters were ready to take up the slack, and coffeehouses survived without missing a sip.

Singer-songwriters exist mainly as substitutes for liquor licenses. If you own a club or cafe and you can't sell beer and wine, just get a singer-songwriter instead and charge a buck for a cup of Taster's Choice. It's a great deal if you happen to be the owner — you get the buck, and the singer-songwriter is expected to subsist by passing the hat to the patrons — patrons, it might be noted, who are feeling none too generous after paying a dollar for an ounce and a half of mildly flavored tepid water. Such is the function of culture in America.

But every once in a while, a really exceptional talent emerges from this milieu. Such a talent is Steve Seskin.

Seskin came up the hard way, starting out as a street musician and working his way, slowly, up through the pass-the-hat clubs and cafes. He's been steadily picking up followers all along, and a well-attended headline performance at the Great American Music Hall recently may have signaled his emergence from supporting-act status.

Steve Seskin and Friends — Michael Milner and Deirdre Ellen DeCordia — play mellow, melodic acoustic music, the kind that you thought you were tired of but can still be magic when it's done right. Seskin has an exceptionally strong tenor voice with a nice vibrato lilt to it, not unlike Cat Stevens. DeCordia and Milner sing the closest three-part harmonies you'll ever want to hear; together, the three vocalists are strong enough that they can use frequent a capella passages without sounding as if they're trying to prove a point.

Live performances are Seskin's strong point. The trio is totally relaxed and spontaneous on-stage, engaging in a lot of good-natured and often hilarious patter that assures the audience of a good time to go with the good music. They perform mostly original songs, with a well-selected smattering of tunes from John Prine and Jesse Winchester and from lesser-known Bay Area songwriters like Joe Russo and Jeffrey Commanor.

Seskin is not, unfortunately, an exceptionally strong writer. He comes up with some very appealing melodies and catchy choruses, but his tunes tend to sound very similar after a while. His lyrics work effectively with the melodies, but they don't really have much to say by themselves. Generally, the songs serve as vehicles for the performance, and the performance's strength more than compensates for the songs' weakness.

Many of Seskin's compositions deal with the mercenary nature of the music industry, and it was to avoid that that he recorded his first album, *Steve Seskin and Friends' Greatest Hits*, for his own label, Bald Ego Records. The

album misses some of the enthusiasm and vigor of the live performance, and for some reason the harmonies are mixed considerably lower on record than they are in person, but *Greatest Hits* is still a nicely crafted and very representative album. A couple of tunes, like "Home to Me Mama" and "Shady Lady," even sound like greatest hits the first time you listen to them. A little more varied material would have helped considerably, though.

Steve Seskin and Friends will be appearing Sundays and Mondays at the Old Waldorf in SF throughout June, with scattered dates at a number of other Bay Area clubs the rest of the week.

**TOWER OF POWER: Live and In Living Color** (Warner Brothers BS2924).

For reasons only an acoustic engineer could explain, horn-oriented bands don't sound very good in situations where heavy amplification is required. When the rhythm section is mixed down to allow room for intricate horn charts, there just isn't enough substance left to carry in a large hall. And that's the problem with Tower of Power's first live album. The prototypal East Bay funk band packed all their hits onto *Live* — "What is Hip," "You're Still a Young Man," "Down to the Night Club" and "Knock Yourself Out" — but the musical quality is in every case inferior to the original studio version, without much of a sense of spontaneous excitement that might have compensated for the technical problems. Hardcore Tower of Power fans will probably want to add this album to their collections, but I doubt if it'll be of much interest to anyone else.

## And now the news...

Bob Hope has recorded the Bicentennial album to end all Bicentennial albums, hopefully. It's called *America is 200 Years Old . . . and There's Still Hope*, and features such all-star side-people as Phyllis Diller, Don Rickles and Jim Backus, with Fred Travalina as President Ford . . . Also in the stores this week is a double-record repackaging of Beatles hits, *Rock 'n' Roll Music* on Capitol. If response to a similar re-release in England is any indication, a new wave of Beatlemania may be imminent . . . The Rowan Brothers, Peter Spellman, the Sufi Choir, John Fogerty and Jefferson Starship have all been in SF's Wally Heider studios recently working on new albums . . . Steve Miller returns to performing, after a long layoff, with a 13-city, no-supporting-act tour commencing this week . . . **BEST BETS FOR THE COMING WEEK:** Rahsaan Roland Kirk at the Keystone Korner, through June 13; Ray Charles at the Great American Music Hall, June 10 and 11; the Amazing Rhythm Aces, June 14-16 at the Boarding House; and "Singing in the Son," a benefit concert for Love Center featuring the Edwin Hawkins Singers and several other first-rate gospel artists, at the Oakland Auditorium June 12.

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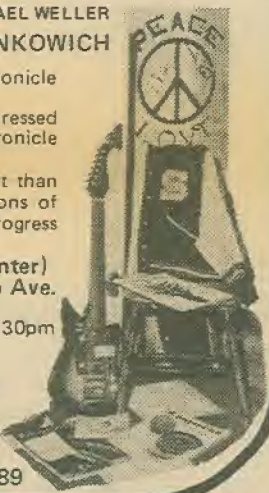
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## WEEK

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night and tomorrow night from 9 pm;  
doors open at 8 pm. Keystone Berke-  
ley, 2119 University/Shattuck, Berk.,  
841-9903 or dial TELETIX, \$4.50.

Saturday, 12th

**Willie Brown** and staff warm up their  
new quarters with an open house,  
10:30 am-noon. 540 Van Ness/Golden  
Gate, SF, 557-0784, free.

**Dance Museum** piece: The Footloose  
Dance Company step out in the  
galleries of the SF Museum of Modern  
Art in *Exhibition in Transit*, created  
expressly for the museum environ-  
ment. At 2 pm, Van Ness/McAllister,  
SF, 863-8800, free.

**Discover Berkeley** via parade, festi-  
val and crafts fair today. The parade  
to kick off Discover Berkeley Week  
features the Grizzly Peak Cyclists,  
Humphrey Go-Bart, march and drill  
teams, bands and the like, begins  
11 am at Civic Center, Allston/Grove,  
proceeds down Allston to Shattuck,  
left on Shattuck to University, left on  
University to Sacramento, south on  
Sacramento to Oregon and finally  
west on Oregon to San Pablo Park at  
Park Street. Then the festivities begin  
in the park, with live music, folk  
dance, judo demonstrations, new  
games, a tennis clinic, a carnival for  
kids 3-13, food sales and information  
booths on Park and Rec and Social  
Services in Berk. For more info call  
848-7342 or 841-0637. **Meanwhile,**  
**back at Live Oak Park,** Berryman/  
Shattuck, more than 200 craftspeople  
display their wares along with jug-  
glers, balloon vendors, face painting  
by Sara Tomalo and more, today and  
tomorrow, 10 am-6 pm; free parking  
1-5 pm, for more info call 644-6530.  
All free.

**Off Like a Shot:** Young people who  
hope to compete in the Jesse Owens  
Track and Field Classic in Philadel-  
phia begin qualifying rounds: today,  
11 am for young men; Tuesday/15,  
11 am for young women; final round,  
Sat/26. All in Kezar Stadium, Fred-  
erick/Stanyan, Golden Gate Park, SF,  
558-4055.

**Fledgling Filmmakers** aged 13-19  
show their works at the SF Library's  
4th Festival of Young Filmmakers,  
10 am-5 pm. The films run up to 30  
minutes and range from animation to  
melodrama and realism. With cash  
prizes. Lurie Room, Main Library,  
Civic Center, SF, 558-4514, free.

Sunday, 13th

**The Dead End Kids** made their  
debut with Humphrey Bogart in *Dead  
End* (1937), a melodrama set in the  
NYC slums. Tonight at 7:30 pm, SF  
Jewish Community Center, 3200 Cal-  
ifornia, SF, 346-6040, \$1.75/\$1.25  
members.

**It's a Bird - It's a Plane** - it's a  
hang glider. Hold onto your hats and  
take in a few vicarious thrills watch-  
ing daredevils take up where Icarus

## DIRECTORY

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By Nancy Dunn

Submit all information for these free  
listings by noon on Wednesday the  
week before publication. Be sure  
to include all details on date, time,  
exact location, phone number and  
admission price. Address to Calen-  
dar, Bay Guardian, 2700 19th St., SF,  
94110.

## MUSIC

SATURDAY, JUNE 12

**Slide guitar workshop** with *Chris God-  
dard*, 1:30 pm. Family Light School of Music,  
3030 Harbor Dr., Sausalito, 332-6051. \$3/\$2  
members.

**The Future Primitive Ensemble**,  
from 8 pm. Panagaea, 517 Cortland, SF, \$1.50  
donation.

**Gospel concert** with *Rodena Preston* and  
the *Voices of Deliverance*, the *Edwin Hawkins  
Singers*, *Sara Jordan Powell*, *Rev. Walter Haw-  
kins* and the *Love Center Choir*, B.C. and S.  
and *Tina Freeman's Voices of Harmony*, 8 pm.  
Oakland Aud., 10 10th St./Oak, Oakl., Macy's,  
Ticketron, TELETIX and other agencies, \$5 (tax  
deductible).

**TransMegaPhonic** performs *Megacycles*,  
8:30 pm. Margaret Jenkins Dance Studio, Bryant/  
18th St., SF, 648-5278, \$2 donation.

**Powell Street Jazz Band** plays Dixie-  
land, today and tomorrow, 3 and 4 pm. Cannery  
Courtyard, Beach/Hyde, SF, free.

SUNDAY, JUNE 13

**Lousiana Playboys** play Cajun music,  
from 7 pm. Epic West, 2540 College, Berk.,  
549-1844, \$3 donation.

**The Experimental Chorus** presents  
improvisational choral works in a theatrical  
setting, 4 pm. At the Baltic, 135 Park Place,  
Point Richmond, 236-7300, \$1 donation.

**Ragas for a summer afternoon**, per-  
formed by *Ali Akbar Khan*, with *Zakir Hussain*  
on tabla, 1:30 pm. Marin Art and Garden Center,  
Laurel Grove/Sir Francis Drake Blvd., Hoss,  
454-6264, \$4.50.



Daryl Hall and John Oates perform.  
Fri/11-Sat/12, 9 and 11:30 pm. At the  
Boarding House, SF, 441-4333.

THURSDAY, JUNE 10

**Sound Philosophy II**, a solo concert  
by *Roland Young* on amplified sanza, kalimba  
and sax, 8:30 pm. 1750 Arch, Berk., 841-0232.

**Keith Jarrett**, 8 pm. Paramount Theatre,  
2025 Broadway, Oakl., 465-6400, \$7.50-\$5.50.

**Family Light School** of Music's Art of  
Performance class (under the direction of Pamela  
Pollard) present recital, 8 pm. Resh House, Tam  
Junction, Mill Valley, 332-6051, free.

FRIDAY, JUNE 11

**Zakir Hussain** performs tabla solos, plus  
the *New Maihar Band*, 8 pm. SF Theological  
Seminary, 5 Seminary Road, San Anselmo, 454-  
6264, \$3.

**Ways of Meringue** plays at a benefit  
dance for Issues in Radical Therapy, at SIR  
Center, 83 6th St., SF, \$2.50 at the door,  
childcare provided.

**Dev Singh**, folk singer, 8 pm. At the home of  
Carla Rosenicht, 263 Forest Lane, Berk.,  
234-5624, free.

**The Sphinx Consort**, with *Ed Drake*  
and cohorts, from 8 pm. Panagaea, 517 Cortland,  
SF.

**Songs from Two Brothers**, *Gary Lapow*  
others, 8 pm. Unitas House, College/Bancroft,  
SF, 525-3558, \$1.50 donation. Bring a pillow to  
sit on.

**Grover Washington, Jr.**, *Stanley Tur-  
rentine* and *Freddie Hubbard*, tonight at 8:30  
pm, tomorrow at 7:30 and 11 pm and Sun/13 at  
6 and 9:30 pm. Circle Star Theatre, 1717  
Industrial Road, San Carlos, TELETIX, Ticketron  
and other agencies, \$7.50-\$5.50.

**Kool Jazz Festival**, tonight and tomorrow  
night. Tonight: *Marvin Gaye*, *the Temptations*,  
*Nancy Wilson*, *Harold Melvin*, *Donald Byrd* and  
the *Black Byrds* and *Hampton Hawes*. To-  
morrow night: *Natalie Cole*, *Smokey Robinson*,  
the *Staple Singers*, *Theodore Pendergrass*,  
*B.B. King* and *Archie Bell and the Drells*.  
Both 7:30 pm. Oakland Coliseum, Nimitz Freeway/  
Hegengger Road, Oakl., 635-7800, TELETIX,  
Macy's and other agencies, \$8.50-\$6.50.

**Cris Williamson**, tonight and tomorrow  
night at 9 pm. Dominica college, San Rafael,  
456-3495, \$3.50.

**Audium**, sound-sculptured space, designed  
and performed by *Douglas McEachern* and  
composed by *Stanley Shaff*, Fri. and Sat., 8 and  
10 pm. 1616 Bush, SF, 771-1616, \$3.



Nancy Wilson makes a rare appear-  
ance at the Kool Jazz Festival, Fri/11.  
Oakland Coliseum, TELETIX.



The Amazing Rhythm Aces put to-  
gether country, rock, gospel and jazz.  
Mon/14-Wed/16, at the Boarding House.

TUESDAY, JUNE 15

**Harold Land** on tenor sax, plus the Coegee  
of Alameda stage band, choir and gospel choir,  
8 pm. Oakland Aud., 10th/Oak, Oakl., free.

WEDNESDAY, JUNE 16

**Woody Harris**, steel string guitar, 7:30 pm.  
West Portal Library, 190 Lenox Way, SF, free.

**The Troika Balalaikas**, Russian folk  
music, 8-9 pm. In the Exploratorium, 3601  
Lyon, SF, 563-7337, 25¢.

FRIDAY, JUNE 18

**Saputelli, Sabella**, electronic and acoustic  
music, from 8 pm. Panagaea, 517 Cortland, SF,  
\$1.50 donation.

**The Guitar Summit**, with *Laurinda Al-  
meida*, *Sandy Bull*, *Herb Ellis* and *Barney Kes-  
sel*, 8:30 pm. Paramount Theatre, 2025 Broadway,  
Oakl., 465-6400, \$7.50-\$5.50.

**Freddie Fender**, tonight at 8:30 pm, tomorrow  
at 7:30 and 10:30 pm and Sun/20 at 3 and  
7:30 pm. Circle Star Theatre, 1717 Industrial  
Road, San Carlos, 982-6550, \$7.50-\$3.50.

**Tito Puente**, *Mongo Santamaría* and *Cal  
Tjader*, 8 pm. St. Francis Hotel, Powell/Geary,  
SF, \$12/\$10 advance, TELETIX, Macy's and  
Ticketron.

SATURDAY, JUNE 19

**New Piano Duo**, Marilyn Grupp and Steven  
Cosgrove, perform an all-Schubert program, 2 pm.  
Unitarian Church, Franklin/Geary, SF, 525-3319,  
\$3/\$2 srs., students.

**Bob Davis and Phil Laurie**, electronic  
compositions, from 8 pm. Panagaea, 517 Cortland,  
SF, \$1.50 donation.

**Captain and Tennille**, 8 pm. San Jose  
Center for the Performing Arts, 255 Almaden,  
San Jose, \$7.50-\$6.50.

SUNDAY, JUNE 20

**Honeycreek**, 1, 3 and 5 pm. Cannery Court-  
yard, Beach/Hyde, SF, free.



# NIGHT

## END EVENTS



Cris Williamson, born in the Badlands, sings women's music. Fri/11-Sat/12, 9 pm, Dominican College, San Rafael, 456-3495.

left off. As long as the sunlight lasts, at Fort Funston, off the Great Highway opposite Lake Merced, SF.

**Louisiana Playboys** bring bayou music back to Epic West. Tonight, from 7 pm; beer, wine and soft drinks available. 2640 College, Berk., 549-1844 or dial TELETIX, \$3.

"**Les Miserables**," the 1935 movie adaptation with Fredric March and Charles Laughton. At 2 pm, in black and white, on channel 44. Or really settle in for the afternoon and start **Desk Set**, 1957 Hepburn-Tracy comedy at noon, same station.

### Friday, 18th

**Mark Naftalin**, Nick Gravenites, Mike Bloomfield and Roger "Jelly Roll" Troy roll out the blues/rock, tonight thru Sun/20. At the Inn of the Beginning, 8684 Old Redwood Hwy., Cotati, (707) 795-9955.

**Saddle Up** and take a two-hour horseback nature tour of Tilden Regional Park with a park naturalist and a dozen other riders. 10 am-noon, from Grizzly Peak Stables on Lomas Contados Road at the south end of Tilden Park, Berk., call 525-2233 for reservations. Bring your own steed or rent one for \$8.



Tito Puente and band put out the salsa sounds, Fri/18, St. Francis Hotel.

**Baile, Baile, Baile** to the hot salsa sounds of Tito Puente, Mongo Santamaria and Cal Tjader. Tonight at 8 pm, St. Francis Hotel, Geary/Powell, SF. TELETIX, Ticketron and Macy's, \$12.50/\$10 advance.

### Saturday, 19

**The Electric Weasel Ensemble** and friends make music for music easels, brain waves and other more conventional electronic and acoustic instruments. With composer/performer David Rosenbloom, Don Buchla, Kamala Cesar, Frank McCarty and others. Tonight and tomorrow night at 8 pm, topped off with a jam on Sunday. At the Pacific School of Religion, 1798 Scenic Ave., Berk., 841-0232, \$3 donation, to benefit the study of Indian dance and music.

**Celebrate Emancipation** of Black people in America: parade with marching bands, floats, Black community leaders and drill teams begins 10 am at Baker and Haight (SF), on Haight to Divisadero, north on Divisadero to Eddy and east on Eddy to the Raymond Kimbell Playground at Steiner and Geary. Playground festivities include music by Non Stop

Ltd., Birds of Paradise and the Wilson High Gospel Choir, story tellers, clowns, acrobats, face painting, sports, until 10 pm. All free. Call 922-9100, ext. 25 or 922-4026.

### Sunday, 20th

**All-Schubert** piano duos performed by Marilyn Grupp and Steven Cosgrove, 2 pm. First Unitarian Church, Franklin/Geary, SF, 525-3319, \$3/\$2 srs., students.

**Bring out the Brocade:** Come one, come all (costumed or not) to the 6th Annual Humanist Renaissance Festival, today and tomorrow, 11 am-6 pm. Featuring the Tom Jones Sensuous Eating Contest, games, jugglers, mimes, helium balloons, costume parade with prizes, a crafts fair, a Humanist marriage and more. In the Glade at the Santa Clara County Fairgrounds, Tully/Monterey Roads, 294-5017, \$2/\$1 children.



Marvin Gaye headlines a star-studded lineup at the Kool Jazz Festival, Fri/11-Sat/12, Oakland Coliseum.

**Louise Lasser, Louise Lasser** of **Mary Hartman** fame stars with Sally Kellerman, James Caan and Peter Boyle in **Slither**, a kind of shaggy dog film shot in Stockton, Modesto and LA County. Today thru Tues/22 at the Roxie, 16th St./Valencia, SF, 863-1087, \$1.50/\$1 until 6 pm Sun.

**Finnish Community Fair** features films, foods, folk music, crafts demonstrations and sales, 10 am-5 pm. Oakland Museum courtyard, 1000 Oak/10th St., Oakl., 273-3585.

**It's Cherry Picking Time** in Suisun Valley: Pick a bucketful on a 20-mile bicycle tour with gentle slopes. Meet at 10 am on Suisun Valley Road near Fairfield (take the exit off Hwy. 80, cross the overpass and park). Sponsored by the American Youth Hostel, 764-7758, 25¢ trip fee.



Taj Mahal and British economist George McRobie in Concert for Content, Mon/4, 7:30 pm, Veterans Aud., Van Ness/McAllister. TELETIX, \$3.

## CLUBS

### SAN FRANCISCO

**Boarding House:** *Firefall*, thru Thur/10; *Hali & Oates*, Fri/11-Sat/12; *Amazing Rhythm Aces*, Mon/14-Wed/16; *Josh Graves*, Thur/17-Sat/19; 960 Bush, 441-4333.

**The City:** *Maxine Weldon*, thru Sun/20; Montgomery/Broadway, 391-7920.

**Country Road:** *Nimbus*, Tues/15-Sat/19; 736 Irving, 865-6551.

**Full Moon** coffeehouse for women; book exchange night, Thur/10, bring books to swap; poetry reading for Room Literary Magazine, Fri/11; benefit poetry reading by *Margaret Sloane* for Olivia Records, Sat/12; poetry by *Carol Graham*, *Cecce Ariez* and *Nanci Stern*, Wed/16; *Nancy Vogel*, Fri/18; *Satcho and Company*, Sat/19; brunch, Sun/20, noon-2 pm; 18th St./Eureka, 864-9274.

**Ghirardelli Celler:** *John Andrew and Lisa Kindred*, Tues.; *Wayne Smith and the Ridge-runners*, Wed.; *Skip Henderson* and talent night, Thurs.; *Leo Collignon and Good Morning*, Fri.; *Eileen Sullivan and Timothy and Miz Pickens*, Sat.; *Leo Collignon and Jay Howell*, Ev *Lipson and Skip Henderson*, Sun.; Polk/Beach, 776-5021.

**Great American Music Hall:** *Ray Charles*, Thur/10-Fri/11; *David Bromberg*, Fri/18-Sat/19; 859 O'Farrell, 885-0750.

**Green Earth Cafe:** *L. C. Good Rockin' Robinson and His California Blues Band*, Fri/18; *Queen Ida and Her Barbary Coast Bon Ton Band*, Sat/19; 1810 Market, 861-0060.

**Holy City Zoo:** *Steve Seskin*, Fri/11 and 18; *Woody Harris*, Sat/12; *Gabriel Gladstar*, Sat/19; *SF Funnies*, Sun. and Tues.; open mike, Mon.; *Bremen Town*, Wed.; *Good Morning*, Thur.; 408 Clement, 752-2846.

**Keystone Korner:** *Rahsaan Roland Kirk and the Vibration Society*, thru Sun/13; *Michael Urbaniak and Ursula Dudziak* plus *Andrew Hill*, Tues/15-Sun/20; 750 Vallejo, 781-0697.

**Le Domino:** *Kilburn and Hastings*, Thur.-Sat., with *Doug Troutman* at the piano; 2742 17th St., 626-3095.

**Mooney's Irish Pub:** *Steamin' Freeman*, Fri/11-Sat/12; *Brightwood Fire*, Fri/18-Sat/19; 1525 Grant, 982-4330.

**Old Waldorf:** *Nick Gravenites and Mark Naftalin* with "Jelly Roll" Troy, Thur/10-Sat/12; *Steve Seskin and Friends*, Sun/13-Mon/14; California/Divisadero, 921-3050.

**Omnibus Cafe:** *Perry and the Pumpers*, Sat/12; *Main Squeeze*, Sat/19; jazz jam, Sun. afternoons; rock and blues jam, Sun. eves.; *Tim Scoville*, Mon.; *Rogers and Burgin*, Tues.; *Road Hog*, Wed.; the *GrrTones* featuring *Maryann Price*, Thur.; *Sleeze*, Fri.; 1821 Haight, 752-7338.

**The Palms:** *Les Chats Chaud*, Thur/10-Sat/12; *Billy Philadelphia*, Sun/13; *Ray Skjelbred*, Sun/14; 1010 Divisadero, 861-0060.

## FREEBIES

**Kendo**, Japanese fencing with bamboo swords, in a demonstration of the Samurai version of shadow boxing. At 1:30 pm, at Japan Center, Post/Buchanan, SF.

**Join the Juggling Renaissance:** Learn how to mix apples and oranges and impress your friends at the informal ongoing class, every Sat., 10 am. In Peacock Meadow, JFK Dr. near the Arguello Blvd./Golden Gate Park entrance, SF.

**Poetic Lunacy:** Poets Peter Pussydog (in electric suit and hat) and Larry Rice (as Santa Claus and others) read and cavort, Tues/15, 10 pm-midnight. Preceded by an open reading at 9 pm. At Shady Grove (formerly the United State Cafe), 1538 Haight, SF, 626-4143.

**Yakkety Sax:** Tenor saxophonist Harold Land highlights the College of Alameda band, choir and gospel choir concert. Tues/15, 8 pm, Oak-

land Aud., 10 10th St./Oak, Oakl., free.

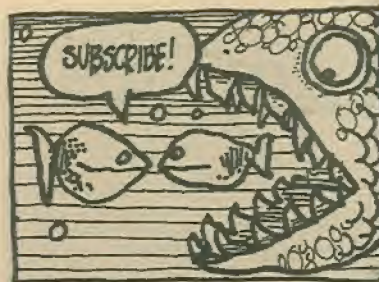
**Syrinx Woodwind Quintet** performs a free classical mini-concert. At 8 pm, in the home of Marilyn Zito, 7616 Potrero, El Cerrito, 234-5624. Part of the East Bay Center for the Performing Arts's membership drive.

**Players Play the Streets** of SF in a series of sidewalk dance concerts, Wed/16, noon-1 pm in the Panhandle, at Cole and Oak, SF.

**24-Hour Marathon** reading of James Joyce's *Ulysses* celebrates the 72nd anniversary of Bloomsday. From 8 am, Wed/16, at the Ortega Branch Library, 3223 Ortega, SF, 681-1848.

**Joslin Ignacio** and Prescal Tabios read their poetry, Thur/17, 7:30 pm. Chinatown Library, 1135 Powell, SF, 989-6770.

**Moon Stones:** Thersa Moon's paintings on stone, paper and fabric, thru June, Fri.-Sat., noon-5 pm. Nanny Goat Hill Gallery, Precita/Folsom, SF.



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Fri & Sat - 8:30pm - Sun. 7:30pm

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## BAY AREA POETRY NIGHTS

JESSICA HAGEDORN, June 24 • JOSEPHINE MILES, July 1

PHILIP WHALEN, July 8 • JUDY GRAHN, July 22

VICTOR HERNANDEZ CRUZ, July 29 • TOM CLARK, August 5

read and discuss their poetry/Series coordinator: LEWIS MACADAMS, poet; director, Poetry Center, San Francisco State/UC Extension Center, 55 Laguna St., San Francisco, 7-9 p.m. Series \$25; single sessions (tickets at door only) \$4.50. For details call 861-6833 in San Francisco.

## FREE PASS



This pass, presented by a woman only to the Sutro Bath House, entitles the bearer to free admission and a free one year membership at the

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A block from Union Square.  
Naturally delicious sandwiches  
Creative salads  
Cheese blintzes  
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Open 10 am to 4 pm Sat.

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San Francisco, Calif.  
474 - 2880

11-9

11-10



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F-Sat 'til midnite  
Sun 10AM-10PM

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Mon/14; *Obeah*, Tues/15; *Julie Kelly* and *David Austin*, Wed/16; *SF Cabaret*, Thur/17; *Dave Alexander*, Fri/18-Sat/19; 1406 Polk, 673-7771.

**Paul's Saloon:** Bluegrass, Tues.-Sun.; 3251 Scott/Lombard, 922-2456.

**Penthouse:** *Delivery*, Tues.-Sat.; Hotel St. Francis, Powell/Geary, 397-7000.

**The Plough and the Stars:** *Jim Ray "Sparks"*, Thur/10; *Sean and Milosa*, Fri/11; *Grainoe Celli Band*, Sat/12; *Blind Pig*, Sun/13; *Ragged but Right*, Mon/14; *Beach Street Barn Dance Band*, Tues/15; *Jim Ray "Sparks"*, Thur/17; *Sean and Milosa*, Fri/18; 116 Clement.

**The Reunion:** *Blue Mitchell-Harold Land Quintet*, Fri/11-Sat/12; *Irene Krai and Alan Broadbent*, Fri/18-Sat/19; *Viva Brasil*, Sun., 3:30-7:30 pm; *Salsa Alacran*, Sun. eves.; *Bennett Friedman Big Band*, Mon.; *Salsa de Berkeley*, Tues.-Wed.; *Roger Glenn's Salsa Band*, Thur.; 1823 Union, 346-3248.

**Sacred Grounds:** Open poetry reading, Thur/10 and 17; rap and slideshow on China, Fri/11; *Ragged but Right*, Sat/12; guitarist *Nam Sengh*, Sun/13; women's night, Tues/15, with a slideshow and talk on home births; short story night, Fri/18; *Tony Cortez*, Sat/19; flute duets by *Laura and Liz*, Sun/20; 2095 Hayes/Cole, 387-3859.

**Savoy:** *Michael Franks*, Fri/11-Sat/12; *Spiders Webb*, Sun/13; *Ian Matthews*, Thur/17-Sat/19; 1438 Grant, 391-2821.

**Shady Grove:** *Sleepy Creek Skunk Band*, Thur/10; the *Original Haze* with *Jerry Miller*, Fri/11-Sat/12; *Lee Hester* and friends, Sun/13; film series, Mon/14; open poetry reading plus guest reader, *Peter Pussydog*, Tues/15; *Citizens Band* plus *Mark Allan*, Wed/16; *Life is Color*, Thur/17; *Sleeper*, Fri/18; *Robbie Basho*, Sat/19; *Jack Bonus Quartet*, Sun/20; 1538 Haight, 626-4143.

**Ye Rose and Thistle:** *Up in the Air*, Fri/11-Sat/12; 1624 California/Polk, 474-6968.

## EAST BAY

**Cafe Valerian:** *Lost Ridge*, Thur/10; *Debbie McHale*, Sat/12; *Richard Drueding*, Tues/15 and Sat/19; *Lawrence Hammond*, Wed/16; *Lost Ridge*, Thur/17; 4218 Piedmont, Oakl., 654-6321.

**Freight and Salvage:** *Jim Ringer* and *Mary McCaslin*, Thur/10; *Touch of Grass*, Fri/11; *Silver String Macedonian Band*, Sat/12; hoot, Tues/15; *Susie Rothfield* and *Hoyle Osborne*, Wed/16; *String of Hearts*, Thur/17; *Lawrence Hammond and the Whiplash Band*, Fri/18; *Carolina Special*, Sat/19; 1827 San Pablo, Berk., 548-1761.

**It Club:** *Bill Thacker and the Southlanders*, Fri.-Sat.; 10102 San Pablo, El Cerrito, 525-1177.

**Keystone Berkeley:** *Willie and the Wild Bunch* and *Stormy Weather*, Thur/10; the *New Riders of the Purple Sage*, Fri/11-Sat/12; *Frisco Nickel* and *David and the Four Skins*, Sun/13; *California*, Mon/14; *Larry Coryell*, Wed/16; Thur/17; *Kingfish Quartet*, *Clover* and *Carrie Nation*, Fri/18-Sat/19; *Carrie Nation* and *Quilly*, Sun/20; 2119 University/Shattuck, Berk., 841-9903.

**La Pena:** Benefit for community Services United, Thur/10; *Malvina Reynolds*, *Marina Garcia* and *Alejandro Stuart*, Fri/11; *Dan Goldensohn* and *Gary Lapow*, Songs from Two Brothers, Sun/13; *Martes Popular*, Tues/15, with Peruvian dinner and free concert by *Los Viajeros*; film series, Wed/16; benefit for July 4th Coalition, Thur/17, with *Pueblo Unido*, slideshow and speakers; *Caribbean All-Stars Steel Band*, Fri/18; *Jorada por Chile*, Sat/19; benefit for Committee on Southern Africa, Sun/20; music, poetry, speakers; 3105 Shattuck/Prince, Berk., 849-2568.

**La Salamandra:** Open mike, Thur.; *Vortex*, Fri/11; *Bay Area Comedy Troupe*, Sat/12; *Oakum*, Sun/13; poetry, Mon/14, with *Gary Blackman* and *Tim Jacobs*; film "Ship of Fools," Tues/15; disco, Wed/16; *Mile High*, Fri/18; *Greg James Trio*, Sat/19; *Allspice*, Sun/20; 2516 Telegraph, Berk., 841-9070.

**Longbranch:** *Salsa de Berkeley*, Thur/10; *Earth Quake*, Fri/11; *Eddie Money* and *Loose Gravel*, Sat/12; *Hot Knives* and *Loose Gravel*, Mon/14; *Moonlighters*, Tues/15; *Bump and Grind* and *Back Road*, Wed/16; *Jimmy Reed* and *Lucky Strike*, Thur/17; *Grayson Street* and the *Rubinoos*, Fri/18; *Grayson Street* and *Queen Ida* and *Her Bon Ton Zydeco Band*, Sat/19; *Mile High* and *Back Road*, Sun/20; 2504 San Pablo, Berk., 849-9696.

**Rusty Pelican:** *Swing Shift*, Wed.-Sat.; 2455 Webster in Mariner Square, Alameda, 865-2166.

**West Dakota:** *Grayson Street*, Thur/10; *Merl Saunders*, Fri/11; *Salsa de Berkeley*, Sat/12; 1505 San Pablo, Berk., 526-0950.

## NORTH-SOUTH

**The Brewery:** *David Bromberg*, Tues/15-Wed/16; *Amazing Rhythm Aces*, Thur/17-Sat/19; 29 N. San Pedro, San Jose, 287-2762.

**El Verano Inn:** *Bezbo Sisters* featuring *Maryann Price* and *John Girton*, Thur/10, plus *Collins and Levine*; *Jimmy Reed* with *Eddie Taylor* and the *South Side Chicago Blues Band*, plus *Fluid Drive*, Fri/11-Sat/12; *Kid America*, *Steamin' Freeman* and *\$27 Snap On Face*, Wed/16; *Pablo Cruise*, Thur/17; *Pablo Cruise* plus *Carrie Nation*, Fri/18; *Terry Garthwaite* plus *Wrecktangle* and *Bump 'n Grind*, Sat/19; 197 Verano Ave., El Verano, (707) 996-9686.

**Inn of the Beginning:** *Gabriel Gladstar*, Thur/10; *Sarah Baker* and *Lawrence Hammond* and the *Whiplash Band*, Fri/11-Sat/12; *Kingfish* and *Billy C. Farlow*, Sun/13; *Listen* featuring *Mel Martin*, Mon/14; *Buffalo Chips* and *Nightflyte*, Wed/16; *Sutro Sympathy Orchestra*, Thur/17; *Mark Naftalin*, *Nick Gravenites*, *Mike Bloomfield* and *Roger "Jelly Roll" Troy*, Fri/18-Sun/20; 8684 Old Redwood Hwy., Cotati, (707) 795-9955.

**MacArthur's:** *Jimmy Reed*, Thur/10; *Nimbus*, Fri/11-Sat/12; auditions, Tues/15-Wed/16; *Browning Rhythm Section*, Thur/17-Sat/19; 218 Sir Francis Drake Blvd., San Anselmo, 453-8600.

**Nashville West:** *Country Generation*, Mon.-Sat., *Five Easy Pieces*, Fri.-Sat.; 193 Commercial, Sunnyvale, 732-7730.

**Odyssey Room:** *Rock It!*, Tues.-Sat.; *Eddie Money*, Sun.; 799 E. El Camino Real, Sunnyvale, (408) 245-4448.

**Sleeping Lady:** *Freelight* plus *String of Hearts*, Thur/10; *\$27 Snap On Face*, Fri/11; *Earthquake Anderson* and the *Tremors*, Sat/12; *Maiden Voyage*, Sun/13; poetry, Mon/14; *Dave Buck* plus *Randall Boyd*, Tues/15; hoot, Wed/16; *Mike Farrow* and *Woody Harris*, Thur/17; *Richi Ray*, Fri/18; *Marla Hunt* and *Cathy Hudnall*, Sat/19; 58 Bolinas Road, Fairfax, 456-2044.



Violinist Anna Tekler and pianist Irena Kogan-Zolotarenskaya, Sun/13, SF Jewish Community Center, 346-6040.

## TUESDAY, JUNE 15

**Brass Quintet** with *Phillip Bajema* on trumpet and organist *Mark Wings*, performing works by *J.S. Bach*, *Hindemith*, *Hovhanness* and others, 8 pm. Church of the Advent, 261 Fell, SF, \$2 donation.

## WEDNESDAY, JUNE 16

**The Port Costa Players** present *The Little Mahagonny*, a dramatic cantata by *Brecht* and *Weill*, *Nuits* by *Iannis Xenakis* and *Trois Chansons* by *Debussy*, 8 pm. SF Museum of Modern Art, VanNess/McAllister, SF, 893-7913. \$3.50/\$2.50 srs., students, members.

**Syrinx Woodwind Quintet** performs works by *Hindemith*, *Persichetti* and others, 8 pm. At the home of Marilyn Zito, 7616 Potrero, El Cerrito, 234-5624, free.

## FRIDAY, JUNE 18

**Jacquelyn Helin**, pianist, performs works by *Bach*, *Copland*, *Beethoven* and others, 10 pm. Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1.50.

**Poems of Emily Dickinson** set to music by *Berry Taxman*, performed by Soprano *Judith Nelson* and pianist *Taxman*, 8:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 students/\$2 srs.

## SATURDAY, JUNE 19

**Piano Quartets** by *Mozart*, *Beethoven*, *Dvorak* and others, performed by violinist *Brooke Wharton*, violist *Elaine Bearer*, cellist *John Bodo* and pianist *Wyatt Insko*, 8:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 students/\$2 srs.

## SUNDAY, JUNE 20

**Student award recital** by violin student *Norbert Banse*, flute student *Julie McKenzie* and oboe student *Janet Popesco*, 2 pm. SF Conservatory of Music, 1201 Ortega, SF, 564-8086, free.

**New music** concert by *Jack Logan*, *Joan Squire* and *Ron Pellegrino*, works by *Hindemith* and *Pellegrino*, 8 pm. Plus workshop 2-5 pm and dinner 5:30-7:30 pm. Old First Church, Van Ness/Sacramento, SF, 776-5552, \$20, limited enrollment for workshop/\$2.50 concert only.

**Community Music Center** all-day festival featuring the performing groups of the center in a sidewalk-cafe-like atmosphere, noon-4 pm. Plus champagne brunch, baked goods and raffle tickets on sale. 544 Capp, SF, 647-6015, free.

**Baroque and contemporary** works, performed by soprano *Susannah Wood*, *Peter Ballinger* on recorder and *Jeanette Campbell* on harpsichord, 4 pm. At the Baltic, 135 Park Place, Point Richmond, 236-7300, \$1 donation.

# DANCE



Dance Spectrum dancers from "The Prison," rock concert/ballet, Thur/10-Sat/12, Palace of Fine Arts, SF.

## SATURDAY, JUNE 12

**"A Midsummer Night's Dream,"** a concert version with incidental music by *Mendelssohn*, performed in costume by the *Old First Choir* and *Orchestra*, tonight at 8 pm and tomorrow at 4:30 pm. Old First Church, Van Ness/Sacramento, SF, 776-5552, \$2.

**The Bicentennial Pops**, *Schola Cantorum's* choreale extravaganza of American tunes, 8 pm. *Flint Center*, De Anza College, Cupertino, 257-9555, \$2/\$1 srs., students, children.

**Juanita Oribello** sings and plays guitar, 8 pm. At the home of Lotti Stevens, 2606 Tassajara, El Cerrito, 234-5624, free.

**20th Century music** for voice, flute and guitar, with soprano *Susannah Wood*, *Katherine Triest* and *Clare Weinraub*, 8:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 students/\$2 srs.

## SUNDAY, JUNE 13

**San Francisco Trio** plays *Robert Kurka's Piano Trio*, *Ravel's Trio in A minor* and other works, 3 pm. Oakland Museum Gallery of California Art, 10th/Oak, Oakl., 273-3009, 25¢.

**Organ recital** by *Robert Anderson*, of the Southern Methodist University in Dallas, 5 pm. Grace Cathedral, 1051 Taylor, SF, free.

**SF Bach Festival** closes with a performance of the *B minor Mass*, 7 pm. St. Ignatius Church, USF, Fulton/Parker, SF, \$1 donation.

**Jeanne Stark** performs piano sonatas by *Beethoven* in a free concert for senior citizens, 2 pm, 1750 Arch, Berk., 841-0232.

**Soviet emigre artists** *Ginodi Clemens*, violinist, *Dimitri Cogan*, pianist; *Anna Tekler*, violinist; and pianist *Irena Kogan-Zolotarenskaya* and *Lydia Krivoy* perform works by *Bach*, *Scriabin*, *Chopin* and others, 7:30 pm. SF Jewish Community Center, 3200 California, SF, 346-6040, \$1.50.

**Amici Musicare** perform 12th-14th century works, 8 pm. Church of the Advent, 261 Fell, SF, \$1.50 donation.

**"The Prison,"** a rock ballet/concert by former Monkee *Michael Nesmith* and *Carlos Carvajal* of *Dance Spectrum*, with *Rec Russell*, Thur/10-Sat/12, 8:30 pm. Palace of Fine Arts, 3801 Lyon, SF, 824-6044, \$6.50-\$4.50.

**SF Ballet School** performs excerpts from famous ballets, Fri/11, 10 pm. Old First Church, Van Ness/Sacramento, SF, 776-5552, \$2.50 at the door.

**Anna Halprin** lectures on dance and gestalt, Fri/11, 7:30 pm. First Unitarian Church, Franklin/Geary, SF, 776-4500, \$5/\$3 students.

**David Gordon** and *Valda Setterfield* perform theater/dance works, Fri/11-Sat/12, 8:30 pm. Wahe Theatre, Lone Mountain College, 2800 Turk Blvd., SF, 752-7000, \$2.50.

**Dancecraft** presents works by Bay Area Choreographers, including *Gretchen Schmalz*, *Pam Trippel* and *Jane Manson*, Fri/11-Sat/12, 8:15 pm. Live Oak Theater, 1301 Shattuck, Berk., 841-5580, donation at the door.

**Footloose Dance Company** presents *Exhibition in Transit*, created especially for the galleries of the SF Museum of Modern Art, Sat/12, 2 pm. Van Ness/McAllister, SF, 863-8800, free.

**Pacific Dance Theater** gala benefit with



concert pianist Alan Cahir and guest members of the Theater Ballet of SF, Sat/12 at 8:30 pm and Sun/13 at 3 pm, Theater 44, 44 Page, SF, 731-4454, \$4/\$2 students, including champagne reception.

**Marin Civic Ballet** performs, along with musical groups, in a benefit for the Forest Meadows Center of the Arts, Sun/13, 1-6 pm, Forest Meadows Park, San Rafael, 461-5468, \$5/\$3 under 18.

**Players** dances in the streets, Wed/16, noon-1 pm, in the Panhandle, Cole/Oak, SF, free.

**Elizabeth Kagan** and company perform, Thur/17-Sat/19, 8:30 pm, Wade Theater, Lone Mountain College, 2900 Turk, SF, \$3/\$2.50 students.

**Xavier Nash** presents *Black Dance*, Fri/18, 8-10:30 pm. Part of the Esalen Dance series, First Unitarian Church, Franklin/Geary, SF, 771-1710, \$5.

**Encore Dance Company** presents *Hello America*, Sat/19, 8 pm, Richmond Memorial Aud., MacDonald Ave., Civic Center, Richmond, 284-5865, \$2.50/\$.75 under 12.

**The Black Dancer**, on the SF Stage, an exhibit from the Archives of the Performing Arts, thru July 31, Tues.-Sat., 1-6 pm, Presidio Library ground floor, 3150 Sacramento, SF, free.



*Adela Clara and Theatre Flamenco, weekends at Veterans Aud., SF.*

## THEATER

### Openings

#### Don't Bother Me I Can't Cope

Previews Fri/11 at 8:30 pm, Sat/12 at 6 and 9:30 pm and Sun/13 at 3 and 7:30 pm. Opens Tues/15 and continues Tues.-Fri. at 8:30 pm, Sat. at 6 and 9:30 pm and Sun. at 3 and 7:30 pm. At Marines' Memorial Theater, Sutter/Mason, SF, 673-6440, \$8.50-\$6.50/\$7-\$6 previews.

ACT presents the New York company in this musical celebration of contemporary Black spirit. By Micki Grant; conceived and directed by Vynette Carroll.

#### The Good Doctor

Opens June 18, continues thru July 18 (except July 1-4), Thur. at 8 pm, Fri.-Sat. at 8:30 pm and Sun. at 5 pm. 680 13th St., Oakl., 832-8030. \$5.50 opening night with supper/\$2.50 previews; \$1 previews for students with valid ID/\$4.50-\$3.50 regular run. Plus special discounts each Thur., call box office for details.

Oakland Ensemble Theatre presents Neil Simon's series of eight slices of life as seen through the typewriter of an onstage author. Directed by Cle Thompson.

#### Laugh A Little, Cry A Little

June 19-June 27, Sat.-Sun., 8:15 pm. 9423 E. 14th St., Oakl., 533-4864, \$2.50/\$1 youth and srs.

The young cast of Experimental Group, Young People's Theatre Company, in a song-and-dance variety production of musical comedy. Directed by Minnie Gibson.

#### Rope

Preview Thur/10 at 8 pm, \$3.50. Opens June 11 and continues thru July 18, Tues.-Sat. at 8 pm and Sun. at 2 and 7 pm. Berkeley Repertory Theater, 2980 College, Berk., 845-4700, \$5-\$4/\$1 discount for student rush and srs.

Berkeley Rep presents Patrick Hamilton's classic thriller (made into a Hitchcock movie) about two wealthy young men who commit a bizarre and motiveless murder.

#### Taming of the Shrew

June 18-27, Fri.-Sat. at 8 pm and Sun. at 2 pm, then in repertory thru the summer at the Berkeley Shakespeare Festival, John Hinkel Amphitheatre, Southampton/Arlington, Berk., 527-4939, \$3-\$2 donation. Dress warmly; it's open air.

The Berkeley Shakespeare Festival opens with the bard's lusty comedy, directed by George Kovach.



*Les Nickettes revive their "Peter Pan" at the Goodman Bldg., SF.*

### Mini-Reviews

#### Babes in Arms

Thur.-Fri. at 8:30 pm, Sat. at 7:30 and 10 pm and Sun. at 2:30 and 5:30 pm. At the Showcase, 430 Mason, SF, 421-5331, \$6-\$5/\$3 srs. and children on Sun.

The current revival of the hit musical of 1937 by Rodgers and Hart, about a troupe of young actors in summer stock who dream of making it big on Broadway, is bouncy and bumptious and fun to watch, despite an abundance of corn and stereotyped situations. The songs include "Where or When," "I Wish I Were in Love Again" and "The Lady Is a Tramp." —F.F.

#### Beach Blanket Babylon Goes Bananas

Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm. Club Fugazi, 678 Green, SF, 421-4222, \$6-\$5.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "It's very easy to make a friend, very hard to make a stranger." The amazingly varied audience is half the fun. —A.C.

#### Bullshot Crummond

Tues.-Fri., 8:30 pm; Sat., 8 and 10:30 pm; Sun., 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here — an uncommonly handsome hero (very well proportioned if you catch my drift); a dastardly villain of Teutonic origins; a wispy, blond, sweet young thing; thrills, chills and chases galore. —M.S.

#### Equus

Thru June 19, Mon.-Sat. at 8:30 pm and Wed. and Sat. at 2:30 pm. At the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$4.50.

British playwright Peter Shaffer's drama about a child psychiatrist and his treatment of a 17-year-old boy who has a penchant for blinding horses is basically a weak play full of simple-minded psychology, a superficial use of archetypes and clichéd characters. —I.O.

#### An Evening at Widow Begdick's

Fri.-Sat. at 8:30 pm thru June 12. Old Spaghetti Factory, 478 Green, SF, 863-6619, \$4.50-\$3.50.

This cabaret entertainment scores some solid strokes but falls short of the evocation of Twenties Berlin it tries to be. The Brecht-Weill songs still skewer their bourgeois targets to the proletarian wall, but their acid is somewhat diluted by time and events, abetted by the uneven cast. —R.C.

#### Hamlet

Thru June 12, Thur.-Sat., 8:30 pm, Julian Theatre, 953 De Haro, SF, 647-8078, \$3.

*Hamlet* is an ambitious, complex undertaking; many actors in the Julian's large, attractive cast are ardently talented, but director Richard Rekow's lack of coherent focus leaves them floundering at an unresonant, superficial level. —I.O.

#### Medea

Thru Sat/12, Fri.-Sat. at 8:30 pm, 1350 Waller nr. Masonic, SF, 285-3719, \$3/\$2 students, retired persons.

The Theater of Man's production of *Medea* falls into the category of what a SF Mime Troupe friend of mine once caustically dubbed "leopard theater." Dressed in mottled leopards, the earnest cast of this murky *Medea* adaptation (by Cecile Leneman and John Parkinson) writhe, moan, pontificate, offer up ritualistic chants and do everything but make themselves theatrically clear, compelling and accessible. —I.O.

#### Moonchildren

Thurs.-Sat. at 8:30 pm. Open Theater, 441 Clement nr. 6th Ave., SF, 751-3089, \$4/\$3 srs., students.

Eight college kids crammed in a run-down apartment make love rather than war, attend an occasional rally and end the semester with bad tastes in their mouths as their friendly landlord rips them off for the \$50 security deposit. The work's comic ironies and high spirits make it worth seeing. —F.F.

#### The Sea Horse

Thru Sun/20, Thur.-Sat. at 8:30 pm and Sun. at 7:30 pm. Studio Eremos, Project Artaud, 401 Alabama/17th St., SF, 552-3541.

Edward J. Moore's starkly naturalistic drama packs the wallop of a dockside brawl. The play, which concerns two scarred and battered people

of the abyss groping toward a human relationship, won critical acclaim in New York but is relatively unknown elsewhere. The Enterplay production features the talents of an impressive trio: director Gray McKee and actors Linda Hoy and Michael Howard. —F.F.

#### Snoopy!!!

Tues.-Fri. at 8:30 pm, Sat. at 6 and 9:30 pm, Sun. at 3 and 7:30 pm. Little Fox Theatre, 533 Pacific Ave., SF, 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. —A.O.

#### Who's Afraid of Virginia Woolf?

Thru July 4, Fri.-Sun., 8 pm. 2525 8th St., Berk. 548-7677, \$3-\$2.

The Berkeley Playhouse Company gives an exciting and effective revival of Edward Albee's most popular play, a work that is unexcelled in its portrayal of verbal cruelty (both shrewd and crude) as the predominant mode of communication in marriage. The cast is excellent, too, especially Mary-Kate Edmonston, whose supporting performance as Honey steals the show in several scenes. Director Wendell Phillips runs a tight ship, and I urge everyone to hop on board — this is definitely one to see. —A.D.

Theatre reviews by Richard Chrisman, Andrew Cohn, Arthur Damond, Frederick Feied, Irene Oppenheim and Merrill Shindler.

### Current Runs

**Bay Area Comedy Troupe**, Fri/18-Sat/19 at 8:30 pm, Old Spaghetti Factory, 478 Green, SF, 421-0221; also, Sat/12, 9 pm, La Salamandra, 2516 Telegraph, Berk., 841-9070, \$3 at the door.

**"Beauty and the Beast,"** Looking Glass Theatre's adaptation of the fairy tale, Sat/12, 1 and 3 pm. Live Oak Theater, 1301 Shattuck, Berk., 841-5580, \$1 donation at the door.

**Bowery Jack Ratigan's Vaudeville**, featuring the Pointless Sisters, Mon.-Wed., 8:30 pm. Open Theater, 441 Clement, SF, 751-3089, \$2.

**Duck's Breath Mystery Theatre** performs its screwball comedy revue, Tues. at 8:30 pm thru June 15 at Mabuhay Gardens, 443 Broadway, SF; Fri/11-Sat/12, 9 pm at the Other Cafe, 100 Carli/Cole, SF; Fri/18-Sat/19 at 8:15 pm at Live Oak Theater, 1301

**"The End of an Affair,"** by Gvavira Lasana, read as part of the Voices in Black Theatre series, Tues/15, 7:30 pm. West Coast Black Repertory Theatre, 286 Divisadero, SF, 558-2335, free.

#### "The Innkeeper and the Mermaid,"

Tom Hogue's comic reconstruction of Shakespeare's early days in London, presented by the Opera Variety Theater, Fri.-Sat., 8 pm and Sun. at 7 pm, 3944 Balboa, SF, 566-8805, \$3.50.

**"Isuda Ti Imuna"** ("They Who Came First"), excerpts from the play about Filipino pioneers in America, Mon/14, 7 pm, Lurie Room, Main Library, Civic Center, SF, free.

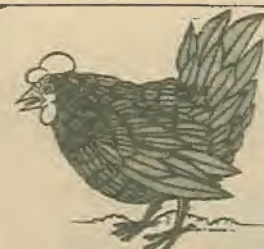
**"The Jailor's Daughter,"** Bimam Wood's adaptation of Shakespeare's Two Noble Kinsmen, Fri/18, 8 pm, Theatre Metamorphose, 2547 8th St., Berk., \$2.50 at the door.

**"Mother Courage,"** by Bertolt Brecht, presented by the Theatre Workers, thru June, Fri.-Sun. at 8 pm. Goodman Bldg., 1117 Geary/Van Ness, SF, \$3/\$2 students.

**"No Bath,"** three solo "action theatre" pieces by Ruth Zaporah Werblin, with dance, sound and spontaneous movement, Sat/12, 8:30 pm at Antioch West, 1151 Mission, SF; also Sat/19-Sun/20, 8:30 pm, at Cat's Paw Palace, 2547A 8th St., Berk., 841-9140, \$2.50.

**"Peter Pan,"** Les Nickettes' rock musical fantasy, Fri/11 thru July 17, Fri.-Sat., 8:30 pm, Goodman Bldg., 1117 Geary/Van Ness, SF, \$3 at the door.

Present Company presents an evening



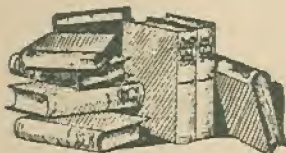
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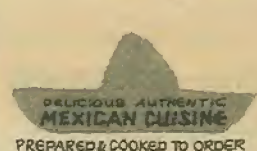
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## KIDSTUFF

**Music Wheel**, folk music for age 6 and up, Thur/10, 4 pm, West Portal Library, 190 Lenox Way, SF, 566-4584, free.

**Robert Hartman** puppet show, Sat/12, noon, Aquatic Park, Polk/Beach, SF, free.

**The Merry-Go-Round Singers**, Sat/12 10 am and noon, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1/\$0.50 children.

**Pickle Family Circus**, juggling, clowns, acrobatics, clowns and music, Fri/11 at 7:30 pm and Sat/12-Sun/13 at noon and 3 pm. A.P. Giannini School Gym, Ortega/38th Ave, SF, 664-5564, \$2/\$1 under 12.

**SF Dance Theater** Junior Division open house, Sat/12-Sun/13, 7 pm, with performances and demonstrations of classes, 1412 Van Ness, SF, 673-8101, free.

**Films of puppets**, *Puppets, Punch and Jonathan and Fisherman and his Wife*, Wed/16, 2 pm, Portola Library, 2434 San Bruno Ave., SF, 468-2232, free. For ages 6 and up.

**Films for preschool children** (ages 3-5), *Andy and the Lion*, *Georgie*, *Jenny's Birthday* and *The House that Jack Built*, Wed/16, 10:30 am and 2 pm. West Portal Library, 190 Lenox Way, SF, 566-4584, free.

**Films for children 6 and older**, Wed/16, 4 pm, *When Knights Were Bold* and *The Selfish Giant*, West Portal Library, 190 Lenox Way, SF, 566-4584, free.

**Five films** for preschoolers (ages 3-5), *Anatole*, *Circus Baby*, *In a Spring Garden*, *Little Train* and *The Strange Story of a Frog Who Became a Prince*, Wed/16, 10:30 am, Visitation Valley Library, 45 Leland Ave., SF, 239-5270, free.

**"Changes, Changes"** *Matrioska*, *Leopold and the See-Through Crumplepoker* and *Harold's Fairy Tale*, films for 3-5 year olds, Thur/17, 10:30 am, Mission Library, 3359 24th St., SF, 824-2810, free.

**Films for children 6 and older**, *Paddle to the Sea*, *The Wave and Time of Wonder*, Thur/17, 2 pm, Ortega Library, 3223 Ortega, SF, 681-1848, free.

**The Bug Club** with Ms. Bridgeman, for all children, Thur/17, 4:30 pm, West Portal Library, 190 Lenox Way, SF, 566-4584, free.

**Draw that Sound**, an art contest for the best interpretation of the Sound broadcast on Sticks and Stone, Sat/19, 2 pm on KPFA 94.1 FM. First prize: \$50.

**Will Goodyman**, musical mime, Sat/19, 10 am and noon, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1/\$0.50 children.



Put a smile on your face at the **Pickle Family Circus**, SF's resident one-ring extravaganza, Fri/11-Sun/13.

**"Just Say Hic,"** *Crow Boy* and three other films for children 6 and older, Thur/17, 2:30 pm, Mission Library, 3359 24th St., SF; **"The Sorcerer's Apprentice,"** new puppet show by Lewis Mahlmann and company, every day, 11 am and 4 pm, in Storybook Theater, Children's Fairytale, Lakeside Park, Oakl., free with 50¢ admission to the park.

**Graphic arts workshop** for 12-14 year-old girls, June 12-28, Mon., Tues. and Wed. at 1 pm. Mission High School, SF, 467-3330, cost for materials. Sponsored by SF Bay Area Girl Scouts.

**Karate classes** for nine to 16 year-olds, June 14-Sept. 3 at Hamilton Recreation Center, Geary/Stelner, Tues., 4-5 pm; Portola Center, Feltor/Holyoke, Wed., 4-5:30 pm; Ocean View Center, Capitol/Montana, Thur., 4-5:30 pm; Jackson Playground, 17th/Arkansas, Fri., 4-5:30 pm. All in SF. For more info call 558-3543.

**Kindergym**, supervised activity on Fri. mornings for one-to-three-year-olds in the pint-sized gym, four-week sessions begin June 25 and July 23. At the SF Jewish Community Center, 3200 California, SF, 346-6040, \$8/\$4 members.

**Creative movement** classes for children 3 to 14 years old, begin Mon/21 at the Performing Arts Workshop, 340 Presidio, SF, 931-9226.

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of comedy featuring the Catland Band, Thur/10-Sat/12, 8:30 pm, Intersection Theatre, 756 Union, SF, 397-6061, \$2.

"Rambling with Harold," improvisation, Inc.'s spontaneous theater based on audience suggestion, Fri-Sat., 8:30 pm, 149 Powell, SF, 397-5534, \$3/\$2 students.

SF Comedy Scene: workshops, Thur., 8:30 pm; showcases, Fri., 10 pm; Intersection, 756 Union, SF, 397-6061, \$2 donation.

SF Funnies: showcases, Sun., 9 pm; open mike for amateur comics, Tues., 9 pm; Holy City Zoo, 408 Clement, SF, 752-2846.

"A Saroyan Experience," three short plays by William Saroyan, Hello Out There, Ping Pong Players and Subway Circus, pre-

sented by Center Stage Theatre West, Wed. at 8 pm thru June 30, 121 Leavenworth, SF, 864-2924, \$1.50/\$1 students.

"The Skin of Our Teeth," by Thornton Wilder, presented by UC Berkeley drama dept., Thur/10-Sat/12, 8 pm, Zellerbach Playhouse, on the campus, Berk., 642-2561.

"The Three Feathers," Spiral Theater's adaptation of the Grimm's fairytale, Fri/11-Sat/12, 8:30 pm, Cal's Paw Palace, 2547A 8th St., Berk., \$2.50.

"Two for the Tricentennial," two one-act plays by Michael McClure, The Pink Helmet and The Grabbing of the Fairy, presented by the Magic Theatre, thru Sun/13, Thur-Sun., 7:30 pm, 1618 California/Polk, SF, 441-8001 or dial TELETIX, \$4.50/\$3.50 students.

## MOVIES

Movie reviews by Zena Jones and Larry Peitzman.

### The Man Who Fell to Earth

David Bowie stars in Nicolas Roeg's (Perfor mance, Walkabout) film about an inventive genius who gains commercial success, though he is victimized by society's suspicion. (Wed/16 at the Vogue, SF and Elmwood, Berk.)

### Vigilante Force

Kris Kristofferson and Jan Michael-Vincent play brothers who clean up their rural town turned brawling oil boom center. Corruption comes between them and, no, they don't live happily ever after. (Wed/16 at Alameda, Alameda and Tanforan, San Bruno)

## Mini-Reviews

### All Screwed Up

Made between Love and Anarchy and Swept Away, Lina Wertmüller's All Screwed Up is a speedy little soap opera about a group of young people who come to Milan from the Italian countryside and find the big city not entirely to their liking. One of them becomes a hooker, one a thief, one a fascist thug and so forth. Wertmüller is an immensely gifted filmmaker, and much of All Screwed Up is dazzlingly well made. It's just that she isn't the philosopher-queen her admirers fancy her to be. (Lumiere, SF, Act II, Berk.)—L.P.

### All the President's Men

Even if you loathe politics, want to forget Watergate and think of Robert Redford as just another pretty face, director Alan Pakula's edge-of-the-chair, Washington-Post-tells-all thriller will keep you riveted. Their efforts add up to two hours and ten minutes of total enthrallment—not bad, considering you already know how it all comes out. (North Point, SF; Showcase Oakland; Cinema I, Corte Madera; Redwood, Redwood City)—Z.J.

### The Bad News Bears

The bad news is only in the title—the good news is that director Michael Ritchie has hit one out of the ballpark in this baseball-grounded story of switching losers into winners. You'll have a ball with this little-league microcosm of adult behavior. Not only does it never allow sentiment to lapse into sentimentality, but it hits home on a lot of unexpected bases. (Regency II, SF; Parkway II, Oakl.; Northgate, San Rafael)—Z.J.

### Bambina

Savario (Luigi Proietti) is an Italian real estate hustler who wants to consummate not only a land deal but relations with anyone who will help him toward that end, including marriage to a 16-year-old reiterate whose mother (Irene Papas) owns the property. Although the bride-to-be has a few minor imperfections such as urinating in bed, in her panties and on Savario, the final message seems to be that love conquers all, but the unlikely plot development and ending leave an uneasy sense of exploitation that the good acting doesn't dispel. (Cannery, SF)—Z.J.

### The Blue Bird

Even aside from the obvious mistakes (such as brother and sister having different accents) and the major disappointments (such as the Kirov ballet), the uninspired script, misdirection (partly by George Cukor) and inept acting (despite such names as Elizabeth Taylor, Jane Fonda and Cicely Tyson) leave everyone involved with egg on their face and make the whole thing a very bad yolk. (Coronet, SF)—Z.J.

### Distant Thunder

Made in 1973, this study of the effect of the 1943 famine on India's rigid caste system is set in a Bengali village where the lives of its people from untouchable to Brahmin are juxtaposed with the cost of rice. When the Japanese occupy Singapore and Burma the price skyrockets, causing a concomitant breakdown in social mores that becomes more and more absolute as starvation nears. This slow-moving, beautifully correlated film is totally absorbing in its stylistically poetic treatment, and represents the first time director Satyajit Ray has made a connection between the individual and the national plight. (Clay, SF; California, Berk.)—Z.J.

### Eat My Dust

The hero of this demented demolition derby is named Hoover—see the film and you, too, can be drawn into a vacuum. Under the gear-stripping hand of producer Roger Corman (famous for his record number of grade Z horror films made in the Fifties), the slapstick is shifted into neutral and turns what could have been a good stock in trade into a drag whose timing has definitely not come. Corman is known for always being in a hurry, and here the race is downhill all the way. As for the cast, two words come immediately to mind: choke and throttle. (Spruce Drive-In, SSF)—Z.J.

### Embryo

This medical 1984 has Rock Hudson as a doctor/experimenter playing God as he eagerly tests his ability to develop an embryonic fetus outside the womb. His speeded-up aging process runs amok, and in a few days the fetus becomes a beautiful 25-year-old woman (Barbara Carrera). Having got her out of the sac, the next step is to get her back in. (UA, Berk.; Milbrae, Milbrae)—Z.J.



Joe Camp and his camels come to Marlboro Country in "Hawmps."

### Face to Face

Death, like taxes, is the certainty that has tormented Ingmar Bergman. Here he expresses his fear through his protagonist, a woman psychiatrist, Unable to bear what is not happening to her, she attempts suicide. Bergman communicates his fear—and also his confusion, for the film is full of paths that lead nowhere, but the one sure and certain thing is Liv Ullmann's brilliantly cathartic performance as the physician who cannot heal herself. (Surl, SF)—Z.J.

### Family Plot

Alfred Hitchcock's latest movie starts out funny peculiar and ends up funny ha-ha. Sort of. The two separate but interwoven plots are devious without being exciting, and the film's only suspenseful moment comes in a careening, downhill, brakeless car ride that sweeps you round every cliff-hanging curve. (Coliseum, SF; California, Berk.; Serra, Colma; Sequoia, Mill Valley)—Z.J.

### Hawmps

As one dromedary said to another, "Do not desert me," so they got together with six of their friends to appear in this Joe Camp directed movie about a pre-Civil War regiment ordered to exchange its horses for camels as part of a military experiment. It would have been easier for the camels to have tried to go collectively through the eye of a needle than it is for us to make any sense out of the plot, and the three laughs don't begin to get you over the two-hour-and-ten-minute hump. It might be wise to shake the sand from your shoes and imitate the truculent camel who refused to break its back with someone else's last straw. (Stonestown, SF; Alameda I, Alameda; Burlingame Drive-In; Marin Motor Movies, San Rafael; Plaza, Daly City; Tamapais, San Anselmo; Tanforan, San Bruno)—Z.J.

### The Lost Honor of Katharina Blum

This film purports to be about the shattering destructive power of the German press and its no-holds-barred annihilative approach to the object of its wrath—in this case Katharina Blum (Angela Winkler), who has harbored a wanted anarchist/bank robber. Unfortunately, the purport is a tad tardy because it isn't revealed until about 45 minutes into the film, during which time red herrings of Jaws-like proportions are strewn in our way, netting a confusing, bewildering result. (Cento Cedar, SF)—Z.J.

### The Man Who Skied Down Everest

This stunning tone poem whose narrative is etched on the mind in Oriental calligraphy is the story of 37-year-old Japanese skier/scholar Yui-chira Muira's attempt to ski down the icy face of the highest mountain peak in the world, Mt. Everest. A magnificent triumph of filmmaking that has won the 1975 Academy Award for best documentary. (Metro I, SF; Elmwood, Berk.)—Z.J.

### The Missouri Breaks

Marlon Brando, Jack Nicholson and Arthur Penn—an almost holy trinity, one might assume. Alas, with the addition of writer Thomas McGuane it turns into and unholy alliance. The script doesn't do much more than set the 1800s Montana good-guys/bad-guys tone, then combines an off-balance rudimentary humor with peculiarly calculated violence, letting Nicholson epitomize the first and Brando the second. Nicholson goes along amiably enough but Brando's style is to see things for what they are and employ his own formidable brand of self-mockery to make the film his own. And he does. (Empire, SF; Royal, SF; Berkeley, Berk.; Century 21, Oakl.; Rafael, San Rafael; Serramonte, Daly City; Tanforan, SB)—Z.J.

### One Flew Over the Cuckoo's Nest

Jack Nicholson was born to play Ken Kesey's hero, Randle McMurphy, too sane and free-spirited for the system to control, and Louis Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, demythologized version of Kesey's famous novel. (Alhambra, SF; Empire, SF; Geneva Drive-In, SF; Alameda II, Alameda; Hyatt, Burlingame; Montecito, San Rafael; Serramonte, Daly City)—L.P.

### Robin and Marian

The scenery in this film is lovely, the cast (Audrey Hepburn, Sean Connery, Robert Shaw, Richard Harris and Nicol Williamson, to name but a few) illustrious, the costuming rich and varied—where, then, did it all go wrong? Hepburn and Connery struggle valiantly with the lines given them in James (The Lion in Winter) Goldman's script, but Goldman no more understands them than director Richard Lester understands Goldman. (Cinema 21, SF; Stonestown II, SF; Alameda, Alameda; Albany, Albany)—Z.J.

### The Sailor Who Fell from Grace with the Sea

The orientation of this adaptation from Yukio Mishima's novel should be Japanese, but in director Lewis John Carlino's kamikaze clutches it becomes a very poorly slanted Lord of the Flies. The supposedly sinister schoolboy gang translates into a bunch of rotten little kids; the sex, both adult and adolescent, turns pallid or pubescently peephole; and sustained horror pales into an unpleasant moment or two. Douglas

Slocumbe's cinematography is superb, however, whether dwelling on ships and skies and Sarah Miles, or the screen-sized internal organs of a drugged cat as it's being slowly eviscerated. Kris Kristofferson is the other cut-up. (Ghirardelli, SF)—Z.J.

### Stay Hungry

Jeff Bridges plays a rich Southerner whose wealth is a pressing weight and who tries to get a lift out of life by muscling in on the bizarre cult of pumping iron. The meat of the plot concerns Bridges's search for himself through the jungle of the gym, leaving the Titans only a small scene or two to traffic for themselves. (Bridge, SF)—Z.J.

### Taxi Driver

Robert de Niro gives a superlative under-the-skin, inside-the-head performance as a man almost totally alienated from society, but director Martin Scorsese has flawed his film with contradictions and a seeming inability to make up his mind as to the right ending—so he gives us three. Nevertheless, a gripping and disturbing analysis of mankind versus the filth and slime that constitute the very hard underbelly of urban life. (Castro, SF; Mission Drive-In, SF; Stage Door, SF; Alameda, Alameda; California, Berk.; Redwood Drive-In, Redwood City; Tanforan, San Bruno)—Z.J.

### Won Ton Ton, The Dog Who Saved Hollywood

Won Ton Ton is a dog. Apparently the filmmakers are counting on audiences being so busy identifying the 67 stars in cameo roles they won't notice how doggedly dull most of the film is, despite the efforts of Madeline Kahn, Bruce Dern and Art Carney. Interpreting the Hollywood syndrome through canine concepts (including an Academy Award, paw prints in cement—Growlman's Chinese Theater?) may be barking up the wrong tree, and certainly dogmatic. The generally cursory treatment comes from director Michael Winner whose name, in this case, is not only a misnomer, it doesn't mean a doggone thing. (Regency I, SF)—Z.J.

Movie reviews by Zena Jones and Larry Peitzman.

## First Runs

### SAN FRANCISCO

Alexandria: Mother, Jugs and Speed thru Tues/15; Geary/18th Ave., 752-5100.

Alhambra: I: Blazing Saddles and Freebie and the Bean thru Tues/15. II: One Flew Over the Cuckoo's Nest and Everything You Always Wanted to Know About Sex thru Tues/15; Polk/Green, 775-5555.

Balboa: call for info; Balboa/38th Ave., 221-8184.

Bridge: Stay Hungry; Geary nr. Masonic, 751-3212.

Cannery: Bambina thru Tues/15; Leavenworth/Beach, 441-6800.

Castro: Taxi Driver and Shampoo thru Tues/15; Castro/Market, 621-6120.

Cinema 21: Robin and Marian and Lies My Father Told Me thru Tues/15; Chestnut/Steiner, 921-1234.

Coliseum: Phantom of the Paradise thru Tues/15; Godzilla vs. Megalon from Wed/16; Clement/9th Ave., 221-8181.

Coronet: The Blue Bird thru Tues/15; Geary/Arguello, 752-4400.

Empire: I: Missouri Breaks and Bite the Bullet thru Tues/15. II: One Flew Over the Cuckoo's Nest and Where's Poppa? thru Tues/15. III: The Giant Spider Invasion and Embryo from Tues/15; 85 West Portal, 861-5110.

Geneva Drive-In: I: Mother, Jugs and Speed and Vanishing Point thru Tues/15. II: One Flew Over the Cuckoo's Nest and Rancho DeLuxe thru Tues/15; next to the Cow Palace, 587-2884.

Ghirardelli: The Sailor Who Fell from Grace with the Sea; Beach/Polk, 441-7088.

Granada: No Deposit, No Return and Digby, Biggest Dog in the World thru Tues/15; Jews from Wed/16; 4631 Mission, 584-6850.

Larkin: The Invasion of the Body Snatchers and The Night of the Living Dead thru Tues/15; Larkin/O'Farrell, 441-3742.

Metro I: The Man Who Skied Down Everest; Union/ Webster, 221-8181.

Metro II: Phantom of the Paradise thru Tues/15; Union/Fillmore, 931-7666.

Mission Drive-In: Taxi Driver and Shampoo thru Tues/15; 5500 Mission/Guttenberg, 585-1234.

Music Hall: call for info; Larkin/Geary, 441-4776.

New Mission: The Giant Spider Invasion and Clones thru Tues/15; 224 Grand View, 647-1261.

North Point: All the President's Men; Powell/Bay, 989-6060.

Regency I: Won Ton Ton, The Dog Who Saved Hollywood and Play It Again, Sam; Van Ness/Sutter, 673-7141.

Regency II: The Bad News Bears and Paper Moon; Sutter/Van Ness, 776-5505.

Royal: Missouri Breaks; Polk/California, 474-2131.

St. Francis: I: Lipstick and Framed thru Tues/15. II: The Giant Spider Invasion thru Tues/15; 965 Market, 362-4822.

Stage Door: Taxi Driver and Shampoo thru Tues/15; Mason/Geary, 989-4767.

Stonestown Twin: I: Robin and Marian and Harold and Maude thru Tues/15. II: Hawmps; behind the Emporium, Stonestown Mall, 221-8181.

Vogue: Swept Away . . . and The Tall Blond Man with One Black Shoe thru Tues/15; The Man Who Fell to Earth from Wed/16; Sacramento/Presidio, 221-8181.



Edie Beale, cousin of Jacqueline Bouvier Kennedy Onassis, in the Mayles Brothers' documentary, "Grey Gardens," from Wed/16 at the Clay, SF.



## EAST BAY

**Act I and II:** *Seven Beauties* and *The Tall Blond Man with One Black Shoe* thru Tues/15. II: *All Screwed Up* and *The Seduction of Mimi*; 2128 Center, Berk., 548-7200

**Albany:** *Robin and Marian* and *Taming of the Shrew* thru Tues/15; 1115 Solano, Albany, 524-5856

**Alameda:** I: *Hawmps* thru Tues/15; *Godzilla vs. Megalon* from Wed/16. II: *One Flew Over the Cuckoo's Nest* thru Tues/15; *Vigilante Force* from Wed/16. III: *Taxi Driver*; 2317 Central, Alameda, 522-4433

**Berkeley:** *Missouri Breaks* thru Tues/15; Shattuck/Haste, Berk., 848-4300

**California:** A: call for info. B: *Distant Thunder*. C: *Taxi Driver* and *Scarecrow* thru Tues/15; Kittredge/Shattuck, Berk., 848-0820

**Century 21:** *Missouri Breaks* and *Bite the Bullet* thru Tues/15. 22: *Mother, Jugs and Speed* and *Vanishing Point* thru Tues/15; 9201 Oakport, Oakl., 562-9596

**Cinema One:** *Phantom of the Paradise* thru Thurs/17, *Midway* from Fri/18, 255 West MacArthur Blvd., Oakl., 653-0777

**Elmwood:** *The Man Who Skied Down Everest* thru Tues/15; *The Man Who Fell to Earth* from Wed/16; College/Ashby, Berk., 848-0931

**Oaks:** I: *Blazing Saddles* and *Freebie and the Bean* thru Tues/15. II: *The Magic Flute* and *Murder of the Heart* thru Tues/15; 1875 Solano, Berk., 526-1836

**Parkway:** I: *W. C. Fields and Me* and *Blazing Saddles* thru Tues/15. II: *The Bad News Bears* and *Paper Moon* thru Tues/15; 1834 Park Blvd., Oakl., 835-3535

**Piedmont:** call for info; 4166 Piedmont, Oakl., 654-2727

**Showcase Alameda:** I: *Gone in 60 Seconds* thru Tues/15; *Fighting Mad* from Wed/16. II: *The Giant Spider Invasion* thru Tues/15; *Small Fantasy* from Wed/16; 2245 Shoreline, Alameda, 521-4200

**Showcase Oakland:** *All the President's Men*; Broadway/51st, Oakl., 654-5505

**UA:** I: *Mother, Jugs and Speed*. II: *Hawmps and Benji's Life Story*. III: *Embryo* and *Phase IV* thru Tues/15. IV: *The Giant Spider Invasion* thru Tues/15; *Fighting Mad* from Wed/16, 2274 Shattuck, Berk., 843-1487

## NORTH-SOUTH

**Burlingame Drive-In:** I: *Drive-In* and *Aloha Bobby and Rose* thru Tues/15. II: *Gone in 60 Seconds* and *Eat My Dust* thru Tues/15. III: *Phantom of the Paradise* and *Concert for Bangladesh* thru Tues/15. IV: *Hawmps* thru Tues/15; 550 Beach, Burlingame, 343-2213

**Cinema I:** *All the President's Men* thru Tues/15. 4 Tama Vista Dr., Corte Madera, 924-6505

**Fairfax:** call for info; Broadway, Fairfax, 453-5444

**Hyatt:** I: call for info. II: *One Flew Over the Cuckoo's Nest* and *Where's Poppa?* thru Tues/15; 1302 Bayshore, Burlingame, 347-0766

**Lark:** *Mother, Jugs and Speed* thru Tues/15; 533 Magnolia, Larkspur, 924-3311

**Marin:** call for info; 101 Caledonia, Sausalito, 332-0654

**Marin Motor Movies:** *Hawmps*, *Winterhawk* and *Benji's Life Story* thru Tues/15; 25 Bellum Dr., San Rafael, 453-5443

**Millbrae:** *Embryo* thru Tues/15; 49 El Camino Real, Millbrae, 697-4444

**Montecito:** *One Flew Over the Cuckoo's Nest* and *Everything You Always Wanted to Know About Sex* thru Tues/15; Montecito Shopping Center, 323 3rd St., San Rafael, 457-3883

**Northgate:** *The Bad News Bears* and *Paper Moon* thru Tues/15; Northgate Mall, San Rafael, 472-1242

**Plaza:** I: *Hawmps* thru Tues/15. II: *Mother, Jugs and Speed* thru Tues/15; Serramonte Plaza, Daly City, 756-3240

**Rafael:** *Missouri Breaks* thru Tues/15; 1118 4th St., San Rafael, 453-5441

**Redwood Drive-In:** I: *All the President's Men* and *Freebie and the Bean* thru Tues/15. *Mother, Jugs and Speed* and *Vanishing Point* thru Tues/15. III: call for info. IV: *Taxi Driver* and *Shampoo* thru Tues/15; Bayshore Hwy./Whipple, Redwood City, 369-8511

**Serra:** *Family Plot* thru Tues/15; *Godzilla vs. Megalon* from Wed/16; 2710 Junipero Serra, Colma, 755-1455

**Serramonte Six:** I: *Missouri Breaks* thru Tues/15. II: *The Giant Spider Invasion* thru Tues/15. III: *Phantom of the Paradise* thru Tues/15. IV: *Blazing Saddles* thru Tues/15. V: *One Flew Over the Cuckoo's Nest*. VI: *Mother, Jugs and Speed* thru Tues/15; 4915 Junipero Serra, Daly City, 756-6500

**Spruce Drive-In:** I: *Gone in 60 Seconds* and *Eat My Dust* thru Tues/15. II: *The Giant Spider Invasion* thru Tues/15; 55 S. Spruce Dr., S.F., 589-7965

**Tamalpais:** *Hawmps* and *Benji's Life Story* thru Tues/15; Sir Francis Drake Blvd., San Anselmo, 453-5442

**Tanforan:** I: *Missouri Breaks* thru Tues/15; *Godzilla vs. Megalon* from Wed/16. II: *Taxi Driver* and *Shampoo* thru Tues/15; *Vigilante Force*, *Thunderbolt and Lightfoot* from Wed/16. III: *Hawmps*. IV: *The Giant Spider Invasion* thru Tues/15; Tanforan Park Shopping Center, El Camino Real/Sheath Lane, San Bruno, 588-0291

## Foreign Films and Revivals

### SAN FRANCISCO

**"Blood of the Condor,"** Fri/11, 8 pm; St. Peter's Aud., 1249 Alabama/24th St., \$1.50, to benefit the Bay Area Committee to End Sterilization Abuse

**Bocce Cinema:** Resnais's *Je T'aime, Je T'aime* Mon/14, 8 and 10 pm; Godard's *Sympathy for the Devil* Tues/15, 8 and 10:30 pm; Resnais's *Muriel* Wed/16, 8 and 10:30 pm; 1434 Grant, 362-9145, \$1 per program/\$1 to join for four programs

**Canyon Cinematheque:** Taka Iimura presents his film *Models* Thur/10; Louis Hock presents his films, Thur/17, including *Silent Reversal* and *Still Lives*; both 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75

**Cento Cedar:** *The Lost Honor of Katharina Blum* and *The Story of Adele H.*; 38 Cedar/Larkin, 776-8300, \$3/\$2 srs., children

**Clay:** Ray's *Distant Thunder* thru Tues/15; Mayles Brothers' *Grey Gardens* from Wed/16; 2261 Fillmore/Clay, 346-1123

**Demeter Film Festival:** Morley Markson presents his film work in progress on *Motion*,

the women's performing group and creates a live shadow play, Sat/12, 8 pm; Jimmy Neidhardt and Marshall Smith present excerpts from *The Martian Report* and *People Watchers*, Sun/13, 8 pm; bring your home movies, travelogs, slide shows and diaries, Mon/14, 8 pm, call 626-7447 for scheduling; Michael Little's *The Broken Egg* and *Zen Soap* Tues/15, 8 pm; three autobiographical films, Wed/16, 8 pm, Scott Bartlett's *1970*, Barbara Hammer's *Psychosynthesis* and Michael Weise's *The Silver Box*; Frinx Movix presents collective works, Thur/17, 8 pm, including *The Projecto Kids* and *the Catnip Peril*; women's films and performance, Fri/18, 1 pm, including Max Almy's *Message*, Alely Lytle's *Autobiography of a Woman* and *Moon Goddess* by Barbara Hammer and Gloria Churchwoman, for women only; men's films and workshops, Fri/18, 1 pm at 1350 Waller; Pat Ferrero's *Child Art*, Marilyn Laatsch's *Inca Festival* and a concert by Los Condore de Bolivia, Sat/19, 1-5 pm; Gumption, 1563 Page, 626-7447, \$2.50 per program

**Film Fair:** Loretta Young and Edward G. Robinson in *The Hatchet Man* and Warren William in *The Mouthpiece* Fri/11, 7:30 pm, 732 Chenery, 586-7748, \$3.50

**Gateway:** *How Green Was My Valley* and *Bird of Paradise* thru Sat/12; *Titanic* and *Wabash Avenue* Sun/13-Tues/15; *Call of the Wild* and *The Mark of Zorro* Wed/16-Sat/19; *I Was a Male War Bride* and *Unfaithfully Yours* Sun/20-Tues/22; 215 Jackson/Battery, GA 1-3353, \$3/\$2 with discount card

**Intersection:** Leni Riefenstahl's *Triumph of the Will*, plus *Seeds of Destiny* and a Donald Duck short, Sun/13, 7 and 9:30 pm; *Spellbound* plus Porky Pig, Betty Boop, Koko and other animation, Sun/20, 7 and 9:30 pm, 756 Union, 397-6061, \$1 donation

**Kokusai:** *Sword of Vengeance* part IV and *Snow Blood* thru Tues/15; *The Killer and Blues in Prison* Wed/16-Tues/22, 1700 Post, 563-1400, \$3

**Laughing Man Institute:** Ram Dass in *Evolution of a Yogi* and Alan Watts in *Zen and Now* Fri/11-Mon/14, 7 and 9:30 pm; Bubba Free John in *Laughter* Fri-Mon., 8:30 pm and Tues-Thur., at 8 pm; *The Sorcerer's Apprentice* Tues-Thur., at 7 pm; *Heart of India—Mind of Tibet* Tues-Thur., at 9 pm; 1443 Polk, 673-7084 \$2 per program

**Lumiere:** *Underground* with *Attica*; California Polk, 885-3200, \$3

**Midnight Movies:** *Elevator Girls in Bondage* Sat/12; erotic cartoon carnival, Fri/18-Sat/19; midnight at the Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75

**People Change the World,** film and discussion series on popular movements of the 20th century; *Union Maids* (repeat showing) Wed/16; Roxie Cinema, 16th St./Valencia, 863-1087, \$2/\$1.50 matinee



"Union Maids," Julia Reichart's and Jim Kline's documentary on working women in the 1930's, Wed/16 at the Roxie.

**Richelieu:** *Prince Igor* and *Plisetskaya Dances* thru Sat/12; *The Importance of Being Earnest* and *Kind Hearts and Coronets* Sun/13-Tues/15; *Wuthering Heights* and *The Little Foxes* Wed/16-Sat/19; *Mayerling* and *Queen of Spades* Sun/20-Tues/22; 1075 Geary/Van Ness, PR 1-5200, \$3/\$2 with discount card

**Roxie:** Ultra Violet in *Savages* Thur/10-Sat/12; *Walkabout* Sun/13-Tues/15; *Union Maids* Wed/16, \$2/\$1.50 matinee; Pasolini's *Medea* Thur/17-Sat/19; Louise Lasser in *Slither* Sun/20-Tues/22; 16th St./Valencia, 863-1087, \$1.50/\$1 matinee until 6 pm Sat-Sun

**SF Jewish Community Center:** Bogart in *Dead End* Sun/13, 7:30 pm; 3200 California, 346-6040, \$1.75

**SF Libraries:** *Swing Time* Thur/10, 1:30 pm, Excelsior Branch; *Eleanor Roosevelt* Sat/12, 2 pm, Portola Branch; *John Muir's High Sierra* and *Redwoods* Mon/14, noon, Lurie Room Main Library; *So Various, So Beautiful* from Sam Benedict TV series, Wed/16, 2 and 7:30 pm, Excelsior Branch; *The Redwoods, Our Wife and Dream of Wild Horses* Thur/17, 2 pm, Chinatown Branch; all free

**SF Museum of Modern Art:** Rossetti's *Augustine of Hippo* Fri/11, 7:30 pm; Rossetti's *The Age of the Medici, Part 1: Cosimo de Medici* Tues/15, 7:30 pm; *The Age of the Medici Part 2: The Power of Cosimo* and *Part 3: Leon Battista Alberti* Fri/18, 7:30 pm; von Sternberg's *The Saga of Anatahan* Sun/20, 2 pm; Van Ness/McAllister, 863-8800, evenings, \$1.50/\$1 srs., members and under 16, Sun. afternoons, \$1/75c

**Shady Grove:** Leni Riefenstahl's *Triumph of the Will* plus wartime cartoons, Mon/14, 9 pm; 1853 Haight, 626-4143, \$1.50

**Surf:** Bergman's *Face to Face*; 4510 Irving/46th Ave., 664-6300

**Times:** *Taming of the Shrew* and *The Virgin and the Gypsy* thru Thur/10, *Harold and Maude* and *The Crazy World of Julius Vrooder* Fri/11-Sat/12; *Bring Me the Head of Alfredo Garcia* and *The Straw Dogs* Sun/13; *Performance* and *Drive, He Said* Mon/14-Tues/15; *Fellini's 8 1/2* and *Alfredo, Alfredo* Wed/16-Thur/17; *The Conversation* and *Parallax View* Fri/18-Sat/19, *Blindman* and *The Stone Killer* Sun/20; Stockton nr. Broadway, 362-3770, \$1/75c under 12

**United Prisoners Union** series: *The Murder of Fred Hampton* and *Che* Sat/19, 8 pm; Mission United Church, 23rd St./capp, \$2 donation, childcare provided

## EAST BAY

**Bishop's:** films of lesbian relationships, Thur/10, 8:30 pm, including Barbara Linkevitch's *Silver Point*, Connie Beeson's *Holding* and Barbara Hammer's *Dyketalectics*; 4137 Harrison, Oakl., 444-9805, \$1 donation

**Blacks in Cinema,** film and lecture series: *Five on the Black Hand Side* and *The Sun's Gonna Shine* Wed/16, 7 pm; Laney College Forum, 10th/Fallon, Oakl., 834-5740, free

**La Pena:** *The Fabulous Baron Munchausen* Wed/16, 8:30 pm; 3105 Shattuck, Berk., 849-2568, \$1.50 donation

**Lawrence Hall of Science:** *The Days the World Went Mad* Sat/12-Sun/13; *The Mystery of Maya* Sat/19-Sun/20; 11-am and 1 and 3 pm, Centennial Dr. nr. Grizzly Peak Dr., Berk., 642-5132, \$1/75c srs., students

**Pacific Film Archive:** *Resolution's RE: development* plus *Alaska: Land in Balance* Thur/10, 7:30 pm, Jerry Stoll, Stephen Lighthill

and Sally Pugh present their film *Sons and Daughters* Thur/10, 9:30 pm; *That Most Important Thing*... Love Fri/11, 7:30 and 9:30 pm; *The Tribe that Hides from Man* Sat/12, 2:30 pm, 75c; two with Vittorio Gassman, Sat/12, *The Easy Life* at 4:30 and 8:20 pm and *Il Successo* at 6:24 and 10:15 pm; Gerard Philipe in *The Idiot* Sun/13, 2:30 and 4:30 pm; *Kid Blue* Sun/13, 7 and 10:30 pm; *The Culpepper Cattle Company* Sun/13, 8:50 pm; *Cortile Cassino* and *The Bandits of Orgosolo* Mon/14, 7 and 9:30 pm; Louis Hock presents his films, Tues/15, 7:30 pm, including *Studies in Chronovision*; cinema verite by Tom Palazzolo and Jeff Kreines, Tues/15, 9:30 pm; Roger Vadim's *Blood and Roses* Wed/16, 7:30 pm; Shuji Terayama's *Throw Away Your Books* Wed/16, 9:30 pm, Terayama's *Hide and Seek* Thur/17, 7:30 and 9:30 pm; Herzog's *Signs of Life* Fri/18, 7 and 10:20 pm; Herzog's *Even Dwarfs Started Small* Fri/18, 8:40 pm; *The Bakhtiari Migration* Sat/19, 2:30 pm; *Double Indemnity* Sat/19, 4:30 and 8:05 pm; *Stranger* Sat/19, 11:30 pm; *The Outfit*, Sun/20, 4:30 and 8:20 pm; *The Nickel Ride* Sun/20, 9:25 and 10:15 pm; all in the University Art Museum, Durant/College, Berk., 642-1124, \$1.50 single feature/\$2 double feature

**UC Berkeley:** Kurosawa's *Dodes'ka-den* Thur/10, 7 and 9:30 pm, 155 Dwinelle Hall, on the campus, 642-2561, \$1.50, tickets only at the door, one hour before screening

**UC Theatre:** *Love and Anarchy* and *The Seduction of Mimi* Thur/10; *Rebel without a Cause* and *East of Eden* Fri/11, *Performance* and *The Devils* Sat/12; *Gone with the Wind* Sun/13 *A Boy and His Dog* and *The Last Days of Man on Earth* Mon/14; *Scenes from a Marriage* and *Lesson in Love* Tues/15; *Murder on the Orient Express* and *Sleuth* Wed/16; *The Phantom of Liberty*, *The Discreet Charm of the Bourgeoisie* Thur/17; *Everything You Always Wanted to Know About Sex, Sleeper* and *What's Up, Tiger Lily?* Fri/18; *Three Days of the Condor* and *The Parallax View* Sat/19; *Nashville* and *McCabe and Mrs. Miller* Sun/20; 2035 University/Shattuck, Berk., 843-6267, \$2

## NORTH-SOUTH

**Camera One:** *Burn!* and *Marat/Sade* Thur/10-Fri/11; *Fritz the Cat* and *Heavy Traffic* Thur/10-Fri/11 at midnight; *Camelot* and *Oliver!* Sat/12-Mon/14; *I Love You Alice B. Toklas, The Party and What's New, Pussycat?* Tues/15-Wed/16; *Scenes from a Marriage* and *Jane Fonda in A Doll's House* Thur/17-Fri/18, celebration of erotic cinema, Fri/18-Sat/19, at midnight; *Steppenwolf* and *Siddhartha* Sat/19-Mon/21, 366 S. 1st St., San Jose, 294-3800, \$2/\$1.50 srs., students/\$1 children

**Marin Film Institute:** Cocteau's *Beauty and the Beast* Thur/10-Fri/11, 8:30 pm at Otney Hall, College of Marin in Kentfield and Sun/13, 8:30 pm at Bolinas Community Center in Bolinas; \$2/\$1 children

**Varsity:** Bergman's *The Magic Flute* and *The Little Prince* Thur/10-Sat/12; *The Three Musketeers* and *The Four Musketeers* Sun/13-Mon/14; *Marat/Sade* and *Burn!* Tues/15-Thur/17; *A Midsummer Night's Dream* Fri/18-Sat/19; *Amarcord* and *Death in Venice* Sun/20-Mon/21; 456 University Ave., Palo Alto, 323-6411, \$2

## ART Museums

**Asian Art Museum:** Indian drawings and painted sketches, thru June 20; the Chinese exhibition Avery Brundage version, thru June 30; Japanese stone relief of Jizo Bosatsu, thru June 30; Iranian ceramics, thru June 30; emaki and other Japanese pictorial scrolls, thru Aug. Daily 10 am-5 pm, Golden Gate Park, SF, 558-2993, 75c

**de Young Museum:** American art from the Rockefeller collection, thru July 31; Indians of Ecuador, photographs by Benna Kolinsky, thru Sept. Daily 10 am-5 pm, Golden Gate Park, SF, 558-2887, 75c/\$1 additional for American art exhibit

**Legion of honor:** Three Centuries of French Art, thru June 27; Turn of the Century American Posters, thru July 18; drawings by Gordon Baldwin, thru June 27; wood sculpture by Ray Sells, June 19-Aug. 1, Daily 10 am-5 pm, Lincoln Park, Clement/34th Ave., SF, 558-2881, 75c

**Mexican Museum:** Expressionist paintings by Jesus Reyes Ferreira, Abstract paintings by Gustavo Rivera, fajars (belts) from Mexico, and pre-Hispanic art from Veracruz, thru June 27 Tues-Sun., noon-5 pm, 1855 Folsom/15th St., SF, 621-1224

**Oakland Museum:** William Hahn; Genre Painter, June 15-Aug. 29; ceramic sculpture by Jerry Rothman, thru July 18; Oakland '76, thru June 20; graphics of Robert Heinecken, Jack Fulton and Bruce Conner, thru Juen 13; Ray Boynton's drawings on the Mother Lode and the Depression years, thru Aug 15; Finnish jewelry, June 15-28; Sun., 10 am-6 pm; Tues-Thur. and Sat., 10 am-5 pm; Fri., 10 am-10 pm, 10th/Oak, Oakl., 273-3585, 25c per gallery

**SF Museum of Modern Art:** Dewey Crumpler's mural-in-progress, thru July 4, in preparation for the People's Murals exhibit in July; Jo Hanson's Crab Orchard Cemetery environment, thru June 20, Tues-Fri., 10 am-10 pm; Sat-sun., 10 am-5 pm; Van Ness/McAllister, SF, 863-8800

**San Jose Museum of Art:** photographs by Imogen Cunningham, thru June 30; Soviet Underground exhibit, June 19-30; Gwen Stone's paintings, prints and collages, thru June 30; 3rd Annual Ceramics and Glass Invitational, thru June 18, Tues-Sat., 10 am-4:30 pm and Sun., noon-4 pm; 110 S. Market, San Jose, (408) 294-2787

**University Art Museum:** MFA candidates' exhibit, thru June 20; Japanese woodblock prints, June 15-Aug. 8; Tapa in Polynesia, thru summer Tues-Sun., 11 am-5 pm; 2625 Bancroft/College, Berk., 642-0808

## Solo Shows

**Jesse Allen,** watercolor, acrylic, mixed media and lithographs, thru June, Tues-Sun., 10 am-6 pm, Vorpall Gallery, 1168 Battery, SF, 397-9200

**Judith Azur,** drawings thru June 19, Mon-Fri, 11 am-5:30 pm and Sat., noon-5 pm, Allrich Gallery, Two Embarcadero Center, SF, 398-8896

**Alice Baber,** paintings, thru June 25, Tues-Sat., 11 am-6 pm, William Sawyer Gallery, 3045 Clay, SF, 921-1600

**Mari Bianca** (Tepper), sculptural paintings, thru June 23, Mon, Wed and Thur., 2-6 pm, Ames Gallery, 2661 Cedar, Berk., 845-4949

**James Bolton,** recent paintings, thru June



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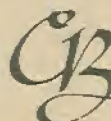


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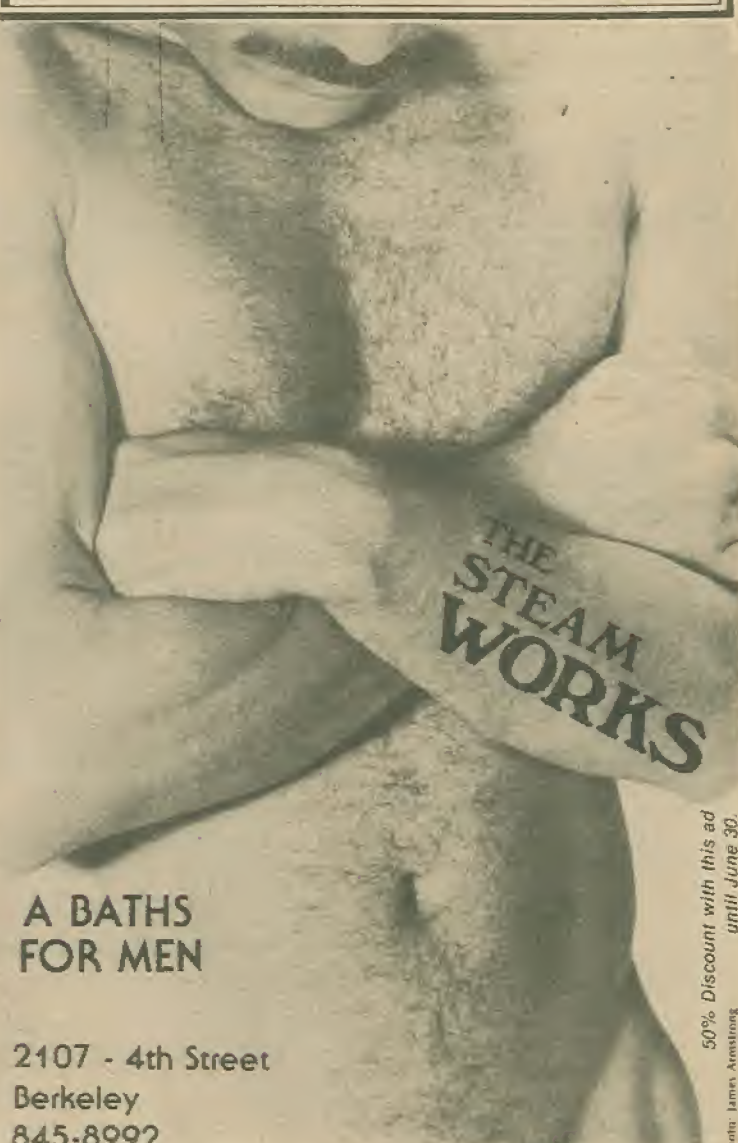
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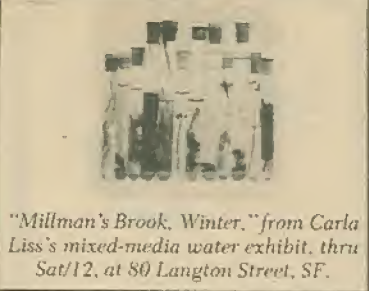
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"Millman's Brook, Winter," from Carla Liss's mixed-media water exhibit, thru Sat/12, at 80 Langton Street, SF.

30, Mon.-Fri., 11 am-5:30 pm. Hank Baum Gallery, One Embarcadero Center, Battery/Clay, SF, 989-7676.

**Maude Church**, 12 new oils, thru June 30. San Jose Center for the Performing Arts, 255 Almaden, San Jose.

**Kenneth Cooper**, June 13-July 4, Wed.-Sun., noon-5 pm. Southern Exposure Gallery, 401 Alabama, SF, 626-0392.

**Joseph Cornell**, constructions and collages, thru June 12, Mon.-Fri., 9:30 am-5:15 pm and Sat., 10:30 am-5 pm. John Berggruen Gallery, 228 Grant, SF, 781-4629.

**Janelle Doubet**, drawings, thru June 21, Mon.-Fri., 11 am-3 pm plus 6 pm-1 am and Sat.-Sun., 6 pm-2 am. Green Earth Cafe, 1810 Market, SF, 861-0060.

**Lyn Harpman Dreyer**, enameled-copper paintings and metal sculpture, thru June 24, Tues.-Fri., 12:30-4:30 pm. Sat., 10 am-5 pm and Sun., 1-5 pm. Triton Museum of Art, 1505 Warburton Ave., Civic Center, Santa Clara, (408) 248-4585.

**Lois Fischer**, paintings, thru July, Berkeley City Council Chambers, Berkeley City Hall.

**Arlene Goldberg**, portraits, thru July 4, Intersection, 756 Union, SF, 397-6061.

**Susan Hershey**, serigraphs and painted fabric, thru June 30, Mon.-Fri., 10 am-5 pm. Phillips/Ailen Gallery, 259 Geary, SF, 962-9770.

**Charles Hess**, recent paintings, thru July 2, Mon.-Fri., 11 am-5 pm. Van Doren Gallery, 10 Gold St., SF, 392-0434.

**David Kessler**, paintings and drawings, thru July 5, Mon.-Fri., 9 am-5:30 pm and Sat., 10:30-5:30 pm. ADI Gallery, 530 McAllister, SF, 621-0602.

**Anne Knorr**, paintings and drawings, thru June 15, daily 10 am-10 pm. Grosvenor Towers Gallery, 1177 California, SF.

**Caryl Koberg**, banners, daily, thru June 18, 6:30 am-5 pm. Loeb Rhoades Market, Market Hours Gallery, 8th floor Transamerica Pyramid, 600 Montgomery, SF, 788-7000.

**Frank Koci**, paintings and drawings, thru June 13, daily noon-6 pm, 63 Bluxome between 4th and 5th nr. Townsend, SF, 989-5649.

**Lisa Kokin**, batikos about Chile, Vietnam and Angola, thru July 2, At the Bacchanal, 1369 Solano, Albany, 527-1314.

**Carla Liss**, mixed media water installation, thru June 12, Tues.-Sat., noon-5 pm. 80 Langton between Polson and Howard and 7th and 8th, SF.

**Jay McCafferty**, solar burn works, thru June 26, Tues.-Sat., 11 am-6 pm. Grapestake Gallery, 2876 California, SF, 931-0779.

**Karla Koetting Miller**, monographs, thru June 26, Mon.-Sat., 11 am-5 pm. Gallery House, 538 Ramona, Palo Alto, 948-8537.

**Hitoshi Nakazato**, recent graphics, thru June 19, Tues.-Sat., noon-6:30 pm. Upstairs Gallery, 1457 Grant, SF, 989-6452.

**Mimi Osborne**, pen and ink plant illustrations, thru July 16, Mon.-Sat., 10 am-4 pm. Helen Crocker Russell Library, 9th Ave./Lincoln Way, Golden Gate Park, SF, 661-0822.

**Jay Pfeil**, etchings, thru June 11, 10 am-10 pm. Books Plus, 3910 24th St., SF, 285-8488.

**David Rabinowitch**, recent drawings, June 15-July 9, Tues.-Sat., 10:30 am-5:30 pm. Daniel Weinberg Gallery, 2140 Bush, SF, 563-1820.

**Rachel**, lead and glass lanterns, thru June 20, daily 8 am-4 pm. Fig Tree Gallery, 148 2nd St. SF.

**Giovanni Ragusa**, Paintings and drawings, thru July 3, Tues.-Sat., 11 am-6 pm. Braunstein/Quay, 560 Sutter, SF, 392-5532.

**Ann E. Rodewald**, Inner Connections, graduate exhibit, June 15-26, Tues.-Sat., 10 am-3 pm. Fiberworks, 1940 Bonita, Berk., 548-6030.

**Lawrence Silver**, paintings on paper, thru June 30, Mon.-Fri., 11 am-5:30 pm. The Graphics Gallery, One Embarcadero Center, Battery/Clay, SF, 989-7676.

**Mady Sklar**, brush paintings and sculpture, thru June 31, Fri., 5-7 pm; Sat.-Sun., noon-8 pm. Women's Art Gallery, 2134 Alston, Berk., 848-1882.

**Sandra Slone**, sculpture and photographs, thru June 25, Citizens Savings, 350 Market, SF.

**Jennifer Badger Sultan**, drawings and paintings, thru July 5, Mon.-Sat., 8 am-6 pm and Sun., 11 am-5:30 pm. Malvina Gallery, 512 Union, SF, 392-4736.

**Jane R. Speiser**, watercolors and flexible wall hangings, thru June 30, daily 10-2 am. The Art & Dessert Gallery, 542 Green/Grant, SF, 982-4212.

## Group Shows

**Anneberg Gallery**: Tibetan art and artifacts thru July 3, Tues.-Sat., noon-5 pm. 2721 Hyde, SF, 775-7609.

**Art Co-op**: Multiples, a show of crafts and prints, thru July 3, Mon.-Sat., 10:30 am-5:30 pm. 1652 Shattuck, Berk., 843-2527.

**Berkeley Art Center**: Portrait drawings by Carol Peel and photorealist paintings by Michael Beck and Mary Snowden, thru July 2, Tues.-Sun., 11 am-5 pm. 1275 Walnut, Berk., 849-4120.

**Capricorn Asunder**: Black and White, drawings by more than 50 Bay Area artists, June 11-July 2, Mon.-Fri., 10 am-4:30 pm. 165 Grove, SF, 558-3465.

**Chevron Gallery**: The Art of Fiber, works by Bay Area artists, including Kay Sekimachi and Debra Rapoport, thru June 18, weekdays, 8 am-4 pm. 555 Market, SF.

**Civic Arts Gallery**: Surface and Image, juried exhibit of recent paintings by artists of 11 Western states, thru June 19, Tues.-Sat., noon-5 pm and Fri.-Sat., 7-9 pm. 1641 Locust, Walnut Creek, 935-3300.

**College of Arts and Crafts**: Graduate student show, thru June 25, Mon.-Thu. 10 am-4 pm. Broadway/College, Oakl., 653-8118.

**De Anza College**: Student art show, thru June 15, Mon.-Fri., 10 am-4 pm; Wed.-Thur., 7-9 pm and Sat., 11 am-2 pm. Helen Euphrat Gallery, on the campus in Cupertino, 948-8590.

**Eliane Ganz Gallery**: Color on Paper Show, drawings by 12 artists, including Sonya Delaunay, Hans Hoffman, Alan Davie, Mother-

well and others, thru June 22, Tues.-Fri., 11 am-6 pm and Sat., noon-6 pm. 3450 Sacramento, SF, 931-7542.

**First Majority**: The Great Mother, part 2, juried show by Bay Area women, thru July 10, Tues.-Sat., noon-4 pm. 2438 Durant, Berk., 526-9270, 653-3508.

**Hansen Fuller Gallery**: Sculpture, thru June 26, Tues.-Fri., 10:30 am-5:30 pm and Sat., noon-5:30 pm. 228 Grant, SF, 982-6177.

**Hot Flash of America**: The Making of A Chorus Line, mammoth photographs by Barbara Rossi plus T-shirts, posters, etc., thru June 12, Tues.-Sun., 11 am-6 pm. 2351 Market, SF, 626-4800.

**Hufbauer Gallery**: Berkeley printmakers James A. Coughlin and Karl Kasten, thru June 26, Tues.-Sat., noon-4 pm. 2037 University, Berk., 848-0412.

**La Mameille Art Center**: Sound recordings by visual artists, thru Aug. 1, Wed.-Sat., 1-5 pm. 70 - 12th St., SF, 431-7524.

**Magnes Museum**: San Francisco Jews - Old Traditions on a New Frontier, photo-mural exhibit, June 13-26, Sun.-Fri., 10 am-4 pm, 2911 Russell, Berk., 849-2710.

**Lucien Labaudet Gallery**: Paintings by Lynn Curtis and Arato Saul H. I., thru June 18, Tues.-Sat., 1-5 pm. 1407 Gough, SF, 567-1850.

**Printmakers' Gallery**: Spring juried show, thru June 27, Thur.-Sun., 1-6 pm. 6253 California, SF, 386-9524.

**Quay/Ceramics**: California Teapot Show, teapots by California artists, thru July 3, Tues.-Sat., 11 am-6 pm. 560 Sutter, SF, 421-1958.

**Richmond Art Center**: Association of SF Potters competition show, thru June 20; the Coykendahl Influence, ceramics, thru June 20; Fish, drawings and correspondence of famous artists, thru June 20; Mon.-Fri., 8:30 am-4:30 pm; Thur., noon-9 pm; Sun., noon-4:30 pm. 25th/Barrell, Richmond, 234-2397.

**Rudolph Schaeffer School of Design**: Annual exhibit, thru June 30, Mon.-Sat., 10 am-4 pm. 2255 Mariposa, SF.

**SF Art Institute**: MFA exhibit, thru June 20, daily 10 am-4 pm. 800 Chestnut, SF, 771-7020.

**Syntax Gallery**: Pick up from last issue's flats.

**Triangle Gallery**: Nine Canadian Printmakers, thru June 26, Mon.-Sat., 10 am-5 pm. 251 Post, SF, 982-3498.

**Women's Art Center**: One Foot Show, collective environment by 250 women, thru July 17, Tues.-Sat., 1-6 pm. 400 Brannan/3rd, SF, 957-9239.

**Zara Gallery**: San Geronimo Valley artists, thru June 30, Tues.-Sat., 11 am-6 pm. 553 Pacific, SF, 788-8696.

## Photography



Stieglitz photogravure at the Phoenix Gallery through July 3.

**Tupper Ansel Blake**, wildlife photography, thru June 26, Mon.-Sat., 10 am-6 pm. Metes & Bounds, 215 2nd St., Sausalito, 332-6131.

**Camerawork**: Alternative Processes, invitational and juried show of work from the US and Canada using unconventional printing procedures, thru July 10, Tues.-Sat., noon-5 pm. 898 Folsom/5th St., SF, 777-3353.

**Julia Margaret Cameron**, 40 portraits, thru July 3, Tues.-Sat., 11 am-6 pm. Thackrey & Robertson, 2266 Union, SF, 567-4842.

**William DeLappa**, thru June 25, California Gallery, 2877 California, SF, 922-2975.

**Five Photographers**: nature studies and Humans in their Natural Habitat by John Pearson, David Roberts, Ed Brandstetter, Michael Porter and Barry Klinger in a slide presentation, Fri/18, 8 pm. Unitarian Fellowship Hall, 1924 Cedar, Berk., \$2.

**Focus Gallery**: The Shape of Birth by Ruth-Marion Baruch and Growing Up Female by Abigail Heyman, thru June 26, Tues.-Sat., 11 am-5 pm and Thur., 7-9 pm. 2146 Union, SF, 921-1555.

**Ingeborg Gerdes**, thru July 9, Wed.-Sun., 11:30 am-10 pm. La Belle Helene Gallery, 1345 Railroad Ave., St. Helena, (707) 963-9984.

**Growing Up in America**, photographs by Barbara Maitles and Joe Ramos, thru June 31, Richmond Branch Library, 351 9th Ave., SF, 752-1240, free.

**Albert R. Nahman**, thru June 19, Wed.-Sat., noon-6 pm and Sun., 1-4 pm. Secret City Gallery, 306 4th Ave., SF, 752-5251.

**Phoenix Gallery**: photogravures, thru July 3, Tues.-Fri., 11 am-6 pm and Sat., noon-5 pm. 257 Grant, SF, 982-2171.

**Angel del Valle**, documentary on campesinos in Mexico's highlands who cultivate marijuana, thru June 11, Wed.-Sun., noon-5 pm. Galeria de la Raza, 2951 24th St. SF, 826-8009.

## MIND/MATTER

### FRIDAY, JUNE 11

**How is TV Minding Your Child?** A talk by Bob March, TV's former Captain Satellite, 8 pm. Homestead Savings and Loan, 130 West Portal, SF, free.

**Spirituality** of Mountaineering, talk, music and chanting sponsored by Kailas Shugendo, every Fri., 8 pm. 2358 Pine, SF, 922-5008.

### SATURDAY, JUNE 12

**Women as Winners**, a one-day seminar with management consultant Dru Scott, including work on assertiveness, honest relationships and more, 9 am-4 pm. UC Extension, 55 Laguna, SF, 642-3111, \$35.

**Shirley Luthman**, author of *Intimacy and The Dynamic Family*, 8-10 pm. Part of Esalen's Saturday Night Author series, 1793 Union, SF, 771-1710, free.

**Haight Town Meeting**, 9 am-5 pm, with workshops on defining goals for the neighborhood, plus entertainment. Dudley Stone School, Haight/Masonic, SF, 566-2416, free, with free lunch and childcare.

**Bay Area Committee** on Occupational Safety and Health (BACOSH) workers' conference on carbon monoxide as a hazard, including medical presentation, monitoring techniques and organizing for enforcement of legal standards, 10:30 am-2 pm. Printing Specialties Union Hall, 2267 Telegraph, Oakl., 858-6778, free.

### SUNDAY, JUNE 13

**Women's Caucus for Art** presents an informal talk by representatives of the San Jose Museum of Art on How to Get into a Museum, 1 pm. At the museum, 110 S. Market, San Jose, 267-5624, free.

**SF Vegetarian Society** cooking demonstration 3 pm. Ecology Center, 13 Columbus/Jackson, SF, 775-6874, \$2 donation.

**Cultural Workers' Training Center** summer session June 14-Aug. 7, including Mon. even workshops on Cultural Work with Children, dance, drama, visual art and music. Registration today and tomorrow. Al Epic West, 2640 College, Berk., 549-1844, call for brochure.

### MONDAY, JUNE 14

**Tai Chi** classes, Mon., 5-7 pm, beginning tonight. Berkeley YWCA, 2134 Alston, Berk., 848-1882.

**Retired Senior** Volunteer Program informational get-together, 1-3 pm. SF Jewish Community Center Aud., 3200 California, SF, 346-1812, free, refreshments served.

**Feminist Studio Workshop** and facilitators of the Summer Art Program of the Women's Bldg. in LA present a slide discussion of their art and feminism, 7:30 pm. Women's Art Center, 400 Brannan/3rd, SF, 957-9239, \$2 donation at the door.

### TUESDAY, JUNE 15

**New Parenthood**, discussion and child observation group for new mothers, led by Susan Rothenberg, M.S.W., and Amy Richmond, M.A., Tues., 9:30-11:30 am for nine weeks beginning today. Homewood Terrace, 540 Arguello Terrace, SF, 346-6040, \$18/\$12 SFJCC members, scholarships available.

**Playshop**, a workshop on leisure with Eddie McIntyre, 8 pm. At the Network Coffeehouse, 1036 Bush, SF, 776-2722.

### WEDNESDAY, JUNE 16

**Displaced Homemakers Center** acting director, Louise Brown, talks about the center and its goals, noon-1 pm. Women's Center Lounge, Bldg. T9, UC Berk., 642-4786, free, bring your lunch.

**Photographer** Howard Becker presents a slideshow/talk about Exploring Society Photographically, 8 pm. Part of the SF Art Institute's Second Summer Photo Lecture series. 800 Chestnut, SF, 771-7020, free.

**Patterning** lecture/demonstration presented by the Structural Patterning Institute, 7-8:30 pm. SS Vallejo, Gate 5, Sausalito, 435-0433, free.

### THURSDAY, JUNE 17

**Amnesty International** members talk about their work for human rights, with films and discussion, 8 pm. Network Coffeehouse, 1036 Bush, SF, 776-2722, free.

**Prepare for Small Claims Court**, a how-to workshop presented by the Pro Per Collective, 7:30-9:30 pm. 1606 Bonita, Berk., 849-4512, free.

### FRIDAY, JUNE 18

**Magical Child Seminar**: Joseph Chilton Pearce, author of *A Crack in the Cosmic Egg* discusses the untapped creative capacity in children, today from 7:30 pm; tomorrow, 9 am-4:30 pm and Sun/20, 10 am-1:30 pm. Santa Clara County Schools Office, 100 Skyport Dr., San Jose, 964-8889, \$40 for the weekend.

### SATURDAY, JUNE 19

**Learn to Relax**, a workshop with David Zeller, Associate Director of the California Institute of Transpersonal Psychology and guest speakers, 9:30 am-4:30 pm. UC Extension, 55 Laguna, SF, 861-6833, \$20.

**Women Producing Women**, a workshop on organizing benefits, events and rallies, 9:30 am-4:30 pm. Urban School, Washington/Divisadero, SF, 431-1181, \$5 prerequisite. Call for sliding fee if you can't afford \$5.

## POETRY

**"Tlaloc: A Rhapsodic Poetry Recital,"** featuring Mary G. West and Manuel Nieto with classical guitarist Martin Brinkmann, Fri/11, 8 pm. Network Coffeehouse, 1036 Bush, SF, 989-6097, \$1 at the door.

**Summer Solstice** Celebration with Elizabeth Harrod, John Mathias, Laila, Joe Flower, Don Cushman and Jane Radcliffe, Sun/20, 2 pm. 1750 Arch, Berk., 841-0232, donation.

**Berkeley Art Center**: Randy Finland and Ernest Landauer give a poetry tour of the exhibit at the center, Sun/13, 3 pm. 1275 Walnut, Berk., free.

**Cody's**: benefit for Parachute Salon Press featuring Jack Hirschman and Tom Cuson, Wed/16, 8 pm. Telegraph/Haste, Berk., 75c donation.

**Full Moon** Coffeehouse for women: reading for *Room* magazine, Thur/10, 8:30 pm; Margaret Sloan reads to benefit Olivia Records, Sat/12, 8:30 pm. \$1.50 donation; Carol Graham, Cece Ariaz and Nanci Stern, Wed/16, 8 pm; 18th St./Eureka, SF, 864-9274.

**Intersection**: Jang Harris and Alan Soldofsky, Mon/14; Emanuel Ro and Mary Mackey, Tues/15, open readings, Wed.: all 8:30 pm. 756 Union, SF, 397-6061, \$1 donation/\$50+ open reading.

**La Salamandra**: Gary Blackman and Tim Jacobs, Mon/14, 8 pm, with open reading. 2516 Telegraph, Berk., 841-9070.

**Little Willow Bookshop** open reading,

Fri/18, 8-9:30 pm. 207 Caledonia, Sausalito, 332-3824.

**Mountain Home**: Lewis MacAdams, Thur/10, John Thorpe, Thur/17, 10 pm, 810 Panoramic Hwy., Mill Valley, 388-1732, free.

**Poetalk**: Fr. William Ruddy, Thur/10; Peter Najarian, Thur/17, 7:30 pm. Cody's Bookstore, Telegraph/Haste, Berk.,

**SF Ecology Center**: George Hitchcock and Robert Peters, Thur/10; Sari Kossowski and Lynn Lonider, Thur/17, 8:30 pm, 13 Columbus/Jackson, SF, 282-0609, free.

## GAY

**Films** on lesbian relationships, Thur/10, 8:30 pm, including Barbara Linkevitch's *Silver Point*, Virginia Girtlian's *Cumulus Nimbus* and Barbara Hammer's *Dykeltactics*, at Bishop's, 1437 Harrison, Oakl., 444-9805, \$1 donation.

**An Evening of Communicating** and Getting Closer, featuring groups on sexual awareness, encounter exercises, nonoppressive communications, feelings and politics and more. Fri/11, 8:30 pm, Gay Community Center, 32 Page St., SF, 621-9400 or 771-1958, donation. Sponsored by BAGL's Gay Culture Collective.

**Gay Karate**, beginners welcome, Sat. at 3 pm at 15 Lafayette, SF and Mon. at 8 pm at the Gay Community Center, 32 Page, SF, \$1.50 per class.

**Streets Confrontation Workshop I**, Sun/13, 3-7 pm, Gay Community Center, 32 Page, SF, donation.

**Gay Freedom Day Committee** meets Sun/13, 2 pm, Main Library Commissioners Room, Civic Center, SF, for more info call 826-9703.

**Daughters of Bilitis** brunch on Mt. Diablo, Sun/13, 11 am-1 pm. Food and door prizes; bring your own music. Call 673-6542 for info and reservations, \$2/\$50+ children.

**Group jogging**: North Beach run, Sun/13, meet 10 am at Washington/Embarcadero, SF; Father's Day Presidio run, Sun/20, meet 10 am at Jackson/Arguello; for more info call 626-1350 or 626-9081.

**Elsa Gidlow** reads from her newly published *Sapphic Songs: Seventeen to Seventy*, Fri/18, 8 pm. Everywomen's Bookstore and Gallery, 1560 4th St., San Rafael, 456-3495, \$2.50.

## RADIO WAVES

### FRIDAY, JUNE 11

**Women Violinists**. Yella d'Arany, Erica Morini, Eudice Shapiro, Johanna Marttzy, Kathleen Parlow, Vera Barstow and others featured. **Jefferson Flying Anchovy**, KPFA 94 FM, 9 am. **Man of La Mancha** starring Richard Kiley and the Broadway cast. **Show Album**, KRON 96.5 FM, 1 pm.

**Child Rearing**. Dr. Benjamin Spock, Tom Braden of the Washington Post and Eileen Shanahan of the *New York Times* discuss this topic. **National Town Meeting**, KALW 91.7 FM, 5:30 pm.

**Mahler's Resurrection Symphony No. 2 in C minor** (1894) performed by the Vienna State Opera Chorus and Vienna Philharmonic Orchestra. KKHI 1550 AM/95.7 FM, 8 pm.

**The Red Frisbee**. An anthropologist cures a psychic woman of intense depression over the death of her brother. **Mystery Theater**, KSFO 560 AM, 11 pm.

### SATURDAY, JUNE 12

**Modern Composers** and their music, Boulez's *Pli Selon Pli* performed by the BBC Symphony Orchestra. KOED 88.5 FM, 1 pm.

**Reggae Express**. Music, news and culture of the West Indies. KPOO 89.5 FM, 4 pm.

**Saturday Night at the Opera**. Bartok's *Bluebeard's Castle* and Stravinsky's *Oedipus Rex*. KDFC 102.1 FM, 8 pm.

**There's No Business Like . . .** In the year 2076, actors are given roles in which they get killed — for real. **Mystery Theater**, KSFO 560 AM, 9 pm.

**The Contest**. Ohlone College students present an encore performance of this radio play. **University Theater**, KSFO 560 AM, 10 pm.

### SUNDAY, JUNE 13

**Interview with the Vampire**. Anne Rice discusses her new novel which promises to be the book this year for ex-*Exorcist* fans. KPFA 94 FM, 2:30 pm.

**Early 1965**. The emergence of new singers and songwriters developing "folk-rock." **Bleeker Street West**, KPFA 94 FM, 5 pm.

**Health Survival**. Information on home remedies, children's health care and wellness care. KPOO 89.5 FM, 5 pm.

**NPR Recital Hall**. Pianist Jerome Rose plays pieces of Mozart, Schumann and Liszt. Recorded at Concert Hall, Kennedy Center, Wash., D.C. KALW 91.7 FM, 7:30 pm.

**Sunday Night Opera**. Wagner's *The Ringgold* (in English) performed by the English National Opera Orchestra. KKHI 1550 AM/95.7 FM, 8 pm.

**Fire Music**. Latin rhythmic revelations. Musical travels through and beyond space and time. KPOO 89.5 FM, 9:30 pm.

**Fifty-Second Street**. A salute to the famous location for jazz nightclubs. Music of Dizzy Gillespie, Coleman Hawkins, Clyde Hart, Rex Stewart and others. **Jazz Revisited**, KOED 88.5 FM, 11:30 pm.

### MONDAY, JUNE 14

**A Crow medicine woman**, Protty Shield, once told anthropologist Frank Underman about her early life on the plains: selections of those discussions will be presented. **Readings**, KPFA 94 FM, 11:15 am.

**Ireland**. The traditional music of Ireland: tin whistle players, uilleann pipers and fiddlers. **Folk Music and Bernstein**, KALW 91.7 FM, 1 pm.



# GUARDIAN CLASSIFIEDS

## LEGAL NOTICES

### FOR INFORMATION ON PLACING LEGAL NOTICES — SF only

The Bay Guardian was adjudicated a newspaper of general circulation in San Francisco County on November 5, 1975, and can now publish your legal notices. Call Steve at 824-2506 for charter rates and information.

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19091

The following persons are doing business as: BAY AREA BUSINESS JOURNAL at 1231 Market Street, San Francisco, CA 94103.  
John A. Matheson, 1231 Market St., San Francisco, CA 94103.  
James W. Scott, 1231 Market St., San Francisco, CA 94103.  
Preston F. Matthews, 2332 - 9th Avenue, Oakland, CA 94606.

This business is conducted by a general partnership.

Signed Preston F. Matthews  
Sec. Treas.

This statement was filed with the County Clerk of the City and County of San Francisco, California on May 27, 1976.

Pub. Dates: June 3, 10, 17, 24, 1976.

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19176

The following persons are doing business as: STAR PINE REALTY INVESTMENT GROUP at 146 Henry Street, San Francisco, CA 94114.

Jan O. Werner, 152 Henry Street, San Francisco, CA 94114.  
Erasm R. Pochron, 945 14th Street, San Francisco, CA 94114.

Clemens P. Work, 146 Henry Street, San Francisco, CA 94114.  
A. Laurence Foy, 152 Henry Street, San Francisco, CA 94114.

Seela Lewis, 152 Henry Street, San Francisco, CA 94114.  
Suzy M. A. Pochron, 945 14th Street, San Francisco, CA 94114.

Ryszard V. Pochron, 945 14th Street, San Francisco, CA 94114.  
Tanya L. Work, 146 Henry Street, San Francisco, CA 94114.

Ellen T. Work, 6980 Dume Drive, Malibu, CA 90265.

This business is conducted by a general partnership.

Signed Clemens P. Work

This statement was filed with the County Clerk of the City and County of San Francisco, California on June 3, 1976.

Pub. Dates: June 10, 17, 24, July 1, 1976.  
B-70516

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19063

The following persons are doing business as: ARCHAEOLOGICAL CONSULTANTS at 82 Beaver Street, San Francisco, CA 94114.

Anne M. Carlson, 82 Beaver St., SF CA 94114  
Alice Hall, 337 Capp St., SF CA 94110  
Laurie Horvath, 337 Capp St., SF CA 94110  
Suzanne Baker, 2444 Roosevelt, Berkeley CA 94103.

Cindy Desgrandchamp, 1715 San Jose Ave., SF CA 94112.

This business is conducted by a general partnership.

Signed Anne M. Carlson

This statement was filed with the County Clerk of the City and County of San Francisco, California on May 26, 1976.

Pub. Dates: June 3, 10, 17, 24, 1976.  
B-70479

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18876

The following person is doing business as: RIDING HIGH SALES at 821 Market St., Room 718, San Francisco, CA 94103.

Michael Cohen, 821 Market St., Room 718, San Francisco, CA 94103.

This business is conducted by an individual.

Signed Michael Cohen

This statement was filed with the County Clerk of the City and County of San Francisco, California on May 12, 1976.

DAVID E. MILLER, attorney.

235 Montgomery St., SF, CA.

Phone: (415) 362-8254.  
Pub. Dates: May 20, 27, June 3, 10, 1976.  
B-70399

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18817

The following persons are doing business as: MARTZOLF/TAIRA INSURANCE AGENCY; MARTZOLF, TAIRA AND ASSOCIATES at 1801 Van Ness Avenue, Suite 310, San Francisco, CA 94109.

Gary E. Martzolf, 2339 Green Street, San Francisco, CA 94123.  
Keiji K. Taira, 111 Corwin Street, San Francisco, CA 94133.

This business is conducted by an unincorporated association other than a partnership.

Signed Keiji K. Taira

This statement was filed with the County Clerk of the City and County of San Francisco, California on May 7, 1976.

Pub. Dates: May 27, June 3, 10, 17, 1976.  
B-70440

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19108

The following person is doing business as: FRESH RECORDS, 1432 1/2 Willard, SF CA 94117.  
R. D. Brown, 1432 1/2 Willard, SF CA 94117.

This business is conducted by an individual.

Signed Reynold David Brown

This statement was filed with the County Clerk of the City and County of San Francisco, California on May 28, 1976.

Pub. Dates: June 3, 10, 17, 24, 1976.  
B-70492

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18958

The following persons are doing business as: COMMON GROUND at 461 Douglass Street, San Francisco, CA 94114.

New Dimensions Foundation (California), 349 Sausalito Boulevard, Sausalito, CA 94965.

This business is conducted by a corporation.

Signed New Dimensions Foundation

Larry K. Geis, Treasurer

This statement was filed with the County Clerk of the City and County of San Francisco, California on May 17, 1976.

Pub. Dates: May 27, June 3, 10, 17, 1976.  
B-70448

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19134

The following person is doing business as: JESSICA STONE'S SANDWICH SHOP at 57 Jessie Street, San Francisco, CA 94105.

Harold G. Freedman, 2825 Pine Street, San Francisco, CA 94115.

This business is conducted by an individual.

Signed Harold G. Freedman

This statement was filed with the County Clerk of the City and County of San Francisco, California on June 1, 1976.

Pub. Dates: June 10, 17, 24, July 1, 1976.  
B-70503

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19095

The following person is doing business as: YOSHIDA'S PICTURE FRAMING II at 85 1st Street, San Francisco, CA 94105.

Haruo Kurata, 713 St. Lawrence Court, Pacifica, CA 94044.

This business is conducted by an individual.

Signed Haruo Kurata

This statement was filed with the County Clerk of the City and County of San Francisco, California on May 27, 1976.

Pub. Dates: June 10, 17, 24, July 1, 1976.  
B-70506

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19105

The following person is doing business as: HAVIV'S IMPORTS, 1644 Balboa St., SF CA 94121.

Rosa Avittal, 2525 Balboa St., SF CA 94121.

This business is conducted by an individual.

Signed Rosa Avittal

This statement was filed with the County clerk of the City and County of San Francisco, California on May 28, 1976.

Pub. Dates: June 3, 10, 17, 24, 1976.  
B-70491

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18802

The following persons are doing business as: PAMBILI BOOKS at 1056 14th St., #5, San Francisco, CA 94114.

Michele Seville Smith, 1056 14th St., #5, San Francisco, CA 94114.

Doris L. Asantena, 90 Apollo St., San Francisco, CA.

This business is conducted by a general partnership.

Signed Michele S. Smith

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 21, 1976.

Pub. Dates: June 10, 17, 24, July 1, 1976.  
B-70246

### NOTICE OF HEARING ON SAVINGS AND LOAN FACILITY APPLICATION

Notice is hereby given that a public hearing has been scheduled by the DEPARTMENT OF SAVINGS AND LOAN relating to an application by FIRST WOMENS SAVINGS AND LOAN ASSOCIATION (in organization), 231 Franklin Street, San Francisco for permission to establish a facility at, or in the immediate vicinity of the intersection of Sansome Street and Sacramento Street, City of San Francisco, County of San Francisco. The hearing will be held at the Department's office at 10:30 am, on the 29th of July at the Department of Savings and Loan Hearing Room, 350 Sansome Street, San Francisco, (415) 557-3866.

The application is open for public inspection in accordance with the Commissioner's regulations at either office of the Department of Savings and Loan of the State of California located at 600 South Commonwealth Avenue, Los Angeles, 90005, and 350 Sansome Street, San Francisco, 94104.

Written objections or other documents relevant to the application should be filed with the Department, and a copy delivered or mailed to the applicant, FIRST WOMENS SAVINGS AND LOAN ASSOCIATION (in organization), not later than July 1, 1976.

Any person may appear at the hearing and make an oral statement during an amount of time limited by the hearing officer, which in the case of any person who has not filed prior written objections or other documents is to be limited to not more than 15 minutes in duration, or such shorter time as may be allowed by the hearing officer.

Pub. Date: June 10, 1976.

FICTITIOUS BUSINESS NAME STATEMENTS!  
— \$25! —  
Call 824-2506, or see our representatives at City Hall, Room 317. THE CALIFORNIA NEWSPAPER SERVICE BUREAU

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19013

The following persons are doing business as: THE GOLDSMITH COMPANY at 2120 Greenwich, San Francisco, CA 94123.

Robert N. Lawlor, 2120 Greenwich, SF CA 94123  
Paul Traub, 2120 Greenwich, SF CA 94123

This business is conducted by a limited partnership.

Signed Robert M. Lawlor

This statement was filed with the County Clerk of the City and County of San Francisco, California on May 21, 1976.

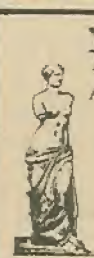
Pub. Dates: June 3, 10, 17, 24, 1976.  
B-70473

## ARTS & ANTIQUES

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## BOOKS & PUBLICATIONS

SF Women's Center/Switchboard Library open to women 10 am-10 pm daily. Have books, periodicals and resource books by and for women. Call us at 434-1414 for info or books to donate.

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## EMPLOYMENT

### BAY GUARDIAN

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Guardian Classifieds has an opening for full-time Manager-Salesperson. Energetic, organized, previous experience nec. Guardian Box 3-A.

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Help the Guardian subscription department in its quixotic climb through a mountain of paper for four hours in exchange for an exhilarating Guardian subscription and a feeling of accomplishment. Sign up at 824-7660.

Interested in bartering for a Guardian subscription? We need distributors — call Georgia at 824-7660.

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Having problems collecting unemployment benefits? Free unemployment insurance counseling. Learn your rights! Not a gov't agency. Workers Rights Center, Mon.-Fri., 11-2; Mon. and Wed., 5-7:30. 6025 Shattuck Ave., Oakland. 653-5510. East Bay callers encouraged.

#### FIND A JOB YOU ENJOY!

Seminars, individual counseling, Resumes, Call for no-cost interview.

#### CAREER DESIGN

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Attractive women wanted for film work up to \$200 per day. Nudity required. No exp. necessary. Call R. W. Studio — 421-8247.

#### CONSUMER ACTIVISTS

Needed to staff E. Bay office of grass roots consumer watchdog organization. Job includes canvassing, fund raising, & involvement in group projects. Management openings. 654-1797 for interview.

ACCOUNTANTS-BOOKKEEPERS  
Temporary assignments. Apply 681 Market St. Accountants Temporary Staff. Call 495-TEMP.

#### Physician's Assistant & Lab Technologist

Expanding G.P. seeks qualified, preferably certified persons for these positions. Mellow office. Fair salary with regular advancement. Practice oriented toward holistic care for gay males. Reply Guardian Box 10-34-A.

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Small, dynamic Berkeley office needs experienced salesperson. 70% commission. 548-2055.

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For remodeling and new construction. Please call 878-9309.

#### BUSINESS MANAGER

For a non-profit communications agency specializing in spiritually centered media productions. Responsibilities will include bookkeeping, accounting and office management. Preferred: experience in production environment, appreciation of organization's commitments to spiritual values, capacity to deal creatively with group growing pains and occasional funding crises. Rewards: a ground floor position in a growing production agency. Salary: \$850/month. Send resume to: ACC Productions, 50 Oak Street, San Francisco, CA 94102.

Gay Community of Concern has a full-time position available for a person to train staffs of agencies, work with gay male organizations, do community organizing, and some counseling, for \$790.16 per month. Send resumes to GCC, Box 8265, Stanford 94305 by noon, June 21st.

#### SECRETARY-RECEPTIONIST

For dynamic and frequently hectic non-profit, spiritually oriented communications agency. Responsibilities: clerical, transcriptions, reception and telephone answering services. Requirements: two years experience in large, busy office or equivalent, typing — 80 wpm, dictation, dictaphone or equivalent. Salary: \$600/month. Send resume to: ACC Productions, 50 Oak St., San Francisco, CA 94102.

#### HOMEWORKERS NEEDED!!

Stuffing envelopes, clipping newspaper items — \$1,000 monthly — guaranteed! Free supplies! Send stamped self-addressed envelope — Mailbox Associates, Dept. B, 381 Belmont Street, Oakland, CA 94610.

Artist, Teacher San Francisco Art Institute, needs models, ages 10-15. Male/Female, \$4/hr. 495-0440.

Wanted — diesel mechanic for 671 diesel engines. Send resume to Grey Rabbit, 5716 Genoa, Oakland.

Lothlorien Alternative High School/Community is searching for several people to fill staff positions next fall. If you're interested, please mail us a brief personal statement about yourself, where you're at, and what you'd like to do at Lothlorien by June 20. Lothlorien, Hiring Group, 505 East Charleston Rd., Palo Alto 94306.

Experienced jogger wanted to accompany me once daily around Lake Merced, now through August, M-F mornings. Small salary offered. Call 586-0288.

## EMPLOYMENT WANTED

Experienced, resourceful, professional for typing, housework, plant care, errands. What have you. I have a car. Call Merry, 863-3522.

Young creative energetic woman desires position as apprentice with textile or interior designer. Will accept minimum wage. Meredith, 863-8122 until 7 pm.

Third year law student desperately needs employment for summer to earn enough for school in autumn. Extremely varied background: teacher, guide, cabdriver, bartender, manager, laborer, among other jobs. Call Roger, 648-0936.

REGISTERED NURSE available for hospital or home care. Varied experience includes ICU/Coronary care and home maternity/infant care. Sliding scale fees. Call Mary, 664-4787, day or night.

Japanese houseboy looking for domestic work in SF only. Reference upon request. Melvin, 626-2280.

Soup cook, assistant chef and grill cook; Italian cuisine/institutional bkgrd. Seeking full-time employment. Call 431-8791 after 6 pm.

## ENTERTAINMENT BILLBOARD

Friday Night Coffee House  
1606 Bonita Ave., Berkeley, 8 pm. Donation \$1 + 25¢ for wine. Dancing to taped music. Sometimes sing-along & poetry reading. Rapping with mellow people.

## EXHIBITIONS

#### PRINTMAKERS' GALLERY

SPRING JURIED EXHIBITION  
May 11-June 27  
Group Show of Graphics by members of the GRAPHIC ARTS WORKSHOP  
Open House, May 16, 1-5 pm  
6253 California St., at 25th Ave., SF 94110-386-9524

## FOOD

GINSENG ROOT — ORDER BY MAIL & SAVE  
Chinese Red Root, First Grade — \$12/oz. Korean Red Root Heaven, 40 Grade — \$17.75/oz. Korean White Root Heaven, Grade 15 — \$6/oz. Korean White Root Heaven, 25 — \$5.50/oz. Ginseng Mints \$4.25/100 mints. Korean Heaven, 40, Wht. Powder \$4.50/oz. \$60/lb. All roots & products guaranteed pure. Mango Moon, 412 B Capp St., SF 94110.

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Superb gourmet catering. Formal and intimate affairs. Call Carol or Steve, 824-4406.

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Cooking done by us in your home. Shopping and clean-up included. Call Anna (548-5150) or Judy (849-0994). Aft./Eves.

## GROUPS

T-A GESTALT GROUPS  
Let go of old self-destructive ways and re-decide how you will live your life. Weekly groups, \$50 per 6 weeks or MediCal. Also occasional weekends. Call 548-7475.

## BIG SUR

Wilderness Workshop  
May 30-June 4 June 20-June 25

A 5-day workshop on basic wilderness skills and the appreciation of other life forms. Two days in remote Zen style retreat, 3400 feet above the Big Sur coast and three days leisurely exploring the Ventana wilderness. No hiking experience required. Led by retreat staff and professional guide. Total cost: \$395  
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## BIOFEEDBACK

Classes & individual training for learning deep muscle relaxation, creativity, concentration, meditations. 444-5513.

#### TOGETHER AND FREE DISCUSSION GROUPS

Together and Free is a new discussion group, focusing on communication between men and women within a social environment stressing support and honesty. The group is primarily a social gathering. Meets every Friday and Tuesday evening. Public: \$2.50. Students: \$2.  
Topics for discussion: Friday evening, 7:30 pm. June 11: "Fantasy and/or Reality in a Relationship." Lecture: Creative Aggression: How to turn arguments into events for increasing intimacy. (Fair Fight Training.)  
Singles Events, Tuesday Evening, 8 pm.  
Lecture, June 15: Travel Alone — Europe and Morocco, Part II.  
The California Club of California, 1750 Clay St. at Van Ness, SF 94109. 563-3874.

Ready to move beyond separation of the sexes? Group openings for men & women looking for new positive ways to interact. Leaders trained in Gestalt and Process Therapies. Mary Dempcy, LCSW, Rene Tehista, LCSW 922-6484.

#### DANCE THERAPY

No prior experience in dance necessary. Two-hour groups designed to expand your capacity for self-expression, spontaneity, creativity, and relating to others. Time divided between movement and sharing discussion. Medi-Cal acceptable. San Francisco Dance-Movement Therapy Center, P.O. Box 15206, SF, CA 94115. 655-3590 (Medical) 989-8802 (Non-medical).

Men's Gestalt Group  
Tuesday evenings 8-10 pm in Noe Valley. \$3.50-\$5/session. David Mills, 282-8854.

#### REACH OUT And Touch Within

Eves. + aft. groups in SF and Marin. Men and women. Positive self-relating in a supportive experience. Molly Willett, M.A., Humanistic Psychologist + author of THE SELF-CONNECTION. \$5/session, phone 388-3692.

#### CREATIVE DREAMING GROUP

Transforming habitual patterns in dreams to transform our waking lives. Participants will be taught techniques to recall dreams vividly and influence their content. Group led by dancer/therapist Daria Halprin. Self-hypnosis, movement, fantasy, gestalt. Call 647-8060 or leave a message for David Wallin at 332-9100.

Are you in transition? Ongoing East Bay group wants new members. Focus on careers, self-images, lifestyles. Call Bob, 524-0904, evenings, weekends. Keep trying.

On-going Gestalt Group  
Eileen Fox & David Mills. Thursday evenings, \$5-\$10/session. 282-8854.

#### DIVORCE SUPPORT GROUPS

Gestalt awareness. Work, deal with loneliness, new lifestyles. Call Sandy McCulloch, 526-3322, 4-7 pm.

#### GURDJIEFF-ORIENTED GROUP

Intense, on-going work. Not for everyone. The goal: self-understanding. The means: attention. 849-4762.

3RD WORLD PROBLEM SOLV. GRP.  
Mostly 3rd World group using TA and reparenting for problem solving. Call Letisha, 282-6002 or 647-7502.

#### PSYCHIC DEVELOPMENT

AN INNER EXPLORATION OF BODY & MIND  
Psychic Development is a course in practical demystified techniques of how to handle psychic energy — the inner life force. It is a course in energy control and clearing of unwanted behavior and thought patterns. It is a type of joyous self-therapy. Expansion and understanding of the inner abilities and strengths are then gained through clearer understanding of the nature of reality.  
ALSO SEPARATE YOGA CLASSES  
With Individual Attention  
Classes start June 21st. Meet the teacher on June 17th, 7-9 pm.  
AMRITA FOREST 284-1716  
Lafayette

#### SINGLE DIMENSIONS

Canoe Camping, Hot Springs, 6/19-20; Sailing Party, 6/27, 7/31; South Tahoe Weekend, 7/16-18; Information: 825-7024, 431-7686.

## GROUP WORKSHOPS

#### DREAM POWER WORKSHOPS

Experience better recall, creativity, problem solving, states of higher consciousness. Eclectic and creative approach to dreaming - experienced in dream work. 841-8478 evenings.

## LifeWorks

Groups for singles in transition, divorced, and couples who seek refreshment. Discover new energy, new friends. Free introductory evening: Tuesday, June 15 at 7:30 pm at 1795 Union Street, near Octavia. Refreshments. Call 567-7766 for further information. Robert W. Cromey, Licensed Therapist, Director.

#### TWINS!

Share experiences, explore feelings in being a twin (alone or together). Noon to 5, Sat., June 19th. Gestalt Institute, 1719 Union St., SF \$15. Deborah Weinstein Manager, 323 1030 for information.

## HOME FURNISHINGS

Tired of looking for second-hand furniture? NATURAL WOOD UNFINISHED FURNITURE might be the answer. Berkeley Woodcraft, 1814 San Pablo Ave., 848-0818.

RUGS, unclaimed, 9 x 12, \$9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

#### BELGIAN ORIENTAL RUGS

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Daily classes in Hatha Yoga, Special Beginner and Intermediate courses. Meditation courses also. Teachers personally trained by Swami Vishnu-Devananda. Vrindavan Yoga Farm, Grass Valley, Ca. available for retreats. International Sivananda Yoga Community, 1385 7th Ave., SF, 564-2497.

#### LAYOUT & GRAPHICS

classes: learn to design leaflets, posters, newsletters. Berkeley. 843-6728/444-7411 box 11.

Tutoring-Mathematics, Physics, Esten Buck (MA), 2542 Hilgard, Berk., 1st floor, rear. TH8-3346. Phone hours: 7-7:30 pm. Rates reasonable.

#### T'AI CHI CH'UAN

I teach the positions, in sequence and in flow with care, privately. Peter, 282-4366.

#### Medi Tape

Learn to meditate, easily and quickly. Find peace and relaxation. Pre-recorded cassette tape. Send \$10 to MediTape, PO Box 2057, San Rafael 94901. (34 Fair Dr., San Rafael)

#### GYMNASTICS

San Francisco's only private gymnastics club is now forming classes for girls and boys. No experience required, only interest! Head coach is a Russian gymnast with years of experience. Also open classes for body movement and slimnastics for women of all ages. 2901 Clement St., corner of 30th Avenue, SF, 668-4000.

#### SELF HEALING FOR WOMEN

Workshops in herbs, skin and body, diet, female disorders and natural birth control. Rita Weinstein, 383-5979/453-4608.

#### INDIVIDUAL INSTRUCTION

For serious students of stained glass.  
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524 Union (near Grant) 397-7048.

#### ACUPRESSURE

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Chi Research Institute; 397-8060, 10 am-2 pm

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Beginning calligraphy class. Monday evenings 6 weeks. \$35. Starts June 21st. Call 397-0332 8 am to 6 pm.

#### WORKING/LIVING WITH CHILDREN?

Come join us in:  
On-line Staff Support Groups  
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Return to Childhood Workshop (June 19)  
Family Therapy and Residential Treatment  
(8 wk. class starting June 24)

Our goal is to increase the effectiveness of those working with children in varied settings through training, development of a professional identity and individual growth. Sliding Fee Scale. Write/Call for brochure/information.

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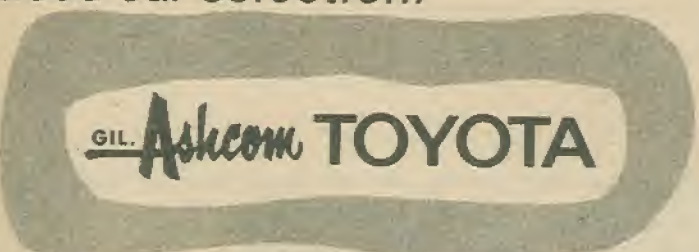
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ANIMATION

THE SAN FRANCISCO ANIMATION COOPERATIVE is looking for three people to share ideas, energy and equipment. Call 668-7052.

Female models, actresses wanted for movie stills. Nude, fun, good \$\$\$ No exp. nec. Call Jay, 956-1922.

Chris Williamson will be performing June 11, 12, at Dominican College, San Rafael. Call 456-3495 or Fullmoon Coffee House for tickets.

BRECHT ACTING/PERFORMANCE WORKSHOP June 21-July 2. Carl Weber, Chairman Directing Department NYU, formerly of Berliner Ensemble. Call 549-1844.

PERSONALS

MAIL GUARDIAN BOX RESPONSES TO 2700 19TH ST., SF, CA 94110.

Due to our legal liabilities, the Guardian will accept personal ads with Guardian boxes, P. O. boxes or mail service boxes ONLY. No phone numbers or private addresses will be published. Please see the coupon for price and box information. This policy applies ONLY to ads in the PERSONAL category.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800. Open 24 hours.

Couples and individuals interested in raising a child who cannot continue to live with his parents are asked to call JACKIE. San Francisco's foster home recruitment organization for information at 752-4142.

I'm incarcerated and would like to write someone. I'm 29 years old, 5'11", 160 lbs. I'm sincere, honest and understanding. I'm very lonely. If possible, send picture in first letter to Larry N. Woolfolt, B58330, San Quentin, Tamal, CA 94964. No age limit.

French man from Paris, 24, in Primal, seeks people of both sexes to share feelings and activities. Guardian Box 10-36-F.

Attractive, intelligent, sensitive, caring, single woman over 38 who children wants to meet man with same attributes plus children. Ultimate objective permanent relationship. Write descriptively. Guardian Box 10-36-J.

Massage group for couples only. Any two people are a couple. Every Wednesday night on a houseboat with hot tub/Jacuzzi. PO Box 27551, SF 94127.

Eccentric, open, attractive, intelligent Virgo woman loves to have fun, make money, loves good food, music, arts, life, the unusual, odd automobiles, excitement, skiing, high living and good living. Wants to meet others who share interests, lifestyle. Loving communication necessary. Can you interest me? Can I learn from you? I like good-looking W/M 30-40. Guardian Box 10-36-E.

Att. w/m, 6-3, masseur-musician to meet slim uninhibited w/f. "Rick," Box 2151, San Leandro 94577.

SHALL WE CLICK?

Distinquished, reputable camera seeks reproduction activities with local camera-ready copy. Our relationship may be long-term or one-shot. Calls concerning stats, reverses and halftones enthusiastically accepted. Discreet. Please call 824-7660 after perusing my ad on page 11 of this issue. Don't leave me in the dark(room).

Alaska-bound male seeks female for traveling companion. Leaving early summer. Send phone number to Guardian Box 10-33-L.

Lovelorn? Hung up? Bugged? For free advice, ask the professor. Send problem along with self-addressed stamped envelope to Guardian Box X. No problem too perplexing, no subject too sensitive


30-year-old medical professional wants to meet trim, vigorous professional woman for tennis, climbing, skydiving, cycling, skiing, etc. No swinging singles, please. Send a few words and recent photograph and I'll respond. Grey Sevin, Guardian Box 10-34-E.

Communication may be taken for granted only by those who have unlimited access to social intercourse. Many San Quentin residents experience communication on a limited basis & desire to share themselves more fully with others. If you are interested in writing or visiting a resident of San Quentin, please write: Communicate, c/o Terry Pannell, P. O. Box B-49644, Tamal, CA 94964. Include a description of the type of person you would like to communicate with.

Attractive Jewish man, 27, seeks active independent lady in her 20's. I enjoy life. Reply Guardian Box 10-35-D.

Classically attractive European female, 5'7", blond, slim, multilingual, arts and sports-minded who loves and lives the good things in life, seeks warm, sincere, refined gentleman with independent means for matrimony who would enjoy living 6 months a year on the old continent. Reply Guardian Box 10-35-R.

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CHEAPOS

If it's free or cheap (under \$50) the place to sell it is the CHEAPOS category, the Bay Guardian's bargain basement bonanza. 2 lines, 2 bucks — can ya beat that? (Items wanted or for sale only!)

Send your Cheapo to: Guardian Bldg., 2700-19th St., S.F., Ca. 94110

Virginia Murk — Whoever you are — I leave you

Tall, attractive woman, 42, warm, articulate and enthusiastic, would like to meet similar man for leisurely hiking, true love and/or other adventures. Guardian Box 10-35-P.

Sly man, 28, good-natured, into motorcycles and outdoors, wants to hear from similar woman ages 20-35. Please send photo and state age. Gene, Guardian Box 10-35-O.

Black male, 28, wishes to get in touch with a politically aware young woman to discuss events taking place on the outside, as I will be getting out in June of this year. Will answer all who write. Ernest R. Montgomery, B-43012, Drawer 4-A, Folsom, CA 95630.

Tallish, blond Virgoan, 1/27, of wry wit and green eyes insightful of Mary Hartman's plight, soon to exhaustably complete psychology doctorate, needs pleasurable vacation 8/1-9/10 w/warm, intelligent, attractive MAN. Greek or Jewish sardonicism adored but NO airy-fairy devotees of est or eaten syndromes. YUCK on phony sincerity! Open to any level travel; sadly I'm of limited funds. Fair to ask for photo? Reply Guardian Box 10-35-H.

Need preferably deaf/mute woman share chores & joys in back Redwoods near self-sufficiency trip, w/inon d/m 50+ P/M warm-hearted inscrutable unmitigated nut. SPAR, Box 1069, 1209 Sutter St. SF 94109.

W/M 35, 6', seeks mature woman nonsmoker with varied interests for long-term loving and sharing. Reply Guardian Box 10-35-M.

W/M, 34, seeks female companion for Bay Area events — theatre, live music, concerts, etc. Have open marriage. Great if you have same. Guardian Box 10-35-A.

W/M, young 29, reserved but not cold, varied interests both physical and intellectual, reasonably attractive but not tall, feels a lack of emotional/sensual involvement. Looking for forward and direct yet sensitive feminist woman. Write and tell me about yourself. Michael, Guardian Box 10-35-B.

San Francisco male, 34, 6'11", 180 lbs. I am a non-smoker, enjoy the outdoors as well as home life. Enjoy sports, movies, dining out. Looking for an attractive woman with similar interests for meaningful relationship. Reply Guardian Box 10-35-C.

W/M, 32, likes movies, good wine, books, green countryside, quiet ponds, would like to meet women 18-25 for caring, sharing, and warm experiences. Reply Guardian Box 10-35-G.

W/M, 28, wants to meet older women, any race, for warm friendship and pleasurable camaraderie. Reply Guardian Box 10-35-F.

Imaginative inventor/entrepreneur, 30, seeks comfortable companionship, lively conversation, extreme sensuality with passionate, intelligent, beautiful woman. Perhaps we'll meet and find each other interesting. POB 99141, San Francisco 94109.

Attractive, intelligent, feminist W/F, interested in films, theater, humanist psychology, and good times, seeks warm, giving, humorous, honest, enthusiastic, lively, loving male, between 42 and 52. Reply Guardian Box 10-36-L.

Chris Williamson is coming! June 11, 12. Call 456-3495 for tickets. Now!

W/M, sensitive, open, understanding; seeks warm, bright female(s), 28-38, for non-exclusive, supportive relationship. Guardian Box 10-36-B.

opportunity for adventure

is what I have this summer. Been invited to climbing expedition in Himalayas in August. Looking for generous sponsor. \$2500 for expenses. Will gladly share experiences and slides upon return. Guardian Box 10-36-C.

Would love to meet tall woman in 20's hoping to nurture Ahimsa, "truth" in politics, limit group selfishness, start big things in small ways. Catch my drift! Tommy, Guardian Box 10-36-A.

Sailboat skipper, W/M, educated professional, seeks W/F, adventuresome, warm, crew for extended Pacific cruise. Reply Guardian Box 10-32-C.

W/M, 48, above average intelligence, seeks relationship with W/F above average intelligence 30 to 45 yrs. old. SF only. Write Guardian Box 10-36-D.

W/M, sep., 30, sensitive, unpretentious, at one with nature, would like to establish loving relationship with woman, 24-45, interested in sharing peaceful intimate times indoors and outdoors. Box 643, 625 Post, SF 94109.

YOUR IDEAL MALE

Plsces — Aries cusp, 25, artistic, thin, seeks woman for city experience before leaving for Africa in August. Guardian Box 10-36-N.

Tall Bi/Male seeks tall Bi/Female. Young 33, into mutual enjoyment, long-term relationship. Enjoy feminists, walks on the beach and Muir Woods. Sincere letter with photo answered promptly. Mike, Guardian Box 10-36-H.

Bik female interested in meeting white or blk male. Prefer professional man. Interests: classical music, walks, conversation, plus??? Guardian Box 10-36-G.

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Romance!

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Join our social club of sincere ladies & gentlemen. All ages, races & occupations (executives, professionals, policemen, technicians, craftsmen, housewives, secretaries, teachers, etc.) from the Bay Area who, like you, are seeking wives, husbands, friends. See the profile of every opposite sex member & choose for yourself. As selective & confidential as you wish. Low fee. Free literature. Call 24 hrs. 771-6616 or write: IMS, 2115 Van Ness Ave., SF, CA 94109.

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Inventor of commercially feasible solar electric plant seeks financial backing and skilled persons for development. Contact Larry Manuel, 752-0742.

Visit PARADISE RECORDS, at Haight and Shrader, for best buys on new and used LP's.

Honest ex-convict (marijuana conviction) opening sandwich shop. Hot location, partially equipped. Unable to secure loan from Establishment. Need investor with warm heart to lend \$6,000 to open the doors. M. Stafford, POB 568, Sausalito, CA 94965.

Businessman seeks an intelligent and attractive registered nurse. Please send resume (+ photo & vital statistics). Reply Guardian Box 10-36-K.

PETS

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Woman to share large Victorian flat near Dolores Park with man (works nights). Garden, working fireplace, space and quiet. Available immediately. I prefer employed nonsmoker. \$137.50 + utils. Call Cy 285-2710, 11 - 11:30 pm, or keep trying.

Light room in clean, happy Victorian. Share house, yard, garage with 3 over-30 nonsmokers, 1 child \$105, deposit, + util. Available July 1. Mary, Bill, Eric. 552-2374

\$117.00 for one-third share in beautiful, eight large room Victorian flat, with sunny garden, fireplace. Mostly antique furnishings. Active, independent professionals seeking male or female. Available June 15. Deposit. Call 552-0370.



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3rd roommate for house, Lakeshore, Oakland. 28+, responsible, share household duties. Own room, large common area, yard. \$127 + 1/2 utilities 763-6738.

Wanted, male or female over 25 to share meals and good spirits in large, attractive North Oakland house with 2 of us. \$145. per room including utilities. 548-5267.

\$130. Employed male to share with same, modern 2-bedroom sunny apartment, own room, good parking. 668-9810 eves. & weekends.

To share 2 bedroom in Sunset with 22-year-old ice cream tycoon and his golden retriever dog. Fireplace, yard, garage. Looking for responsible person with sense of humor. \$162. Available July 1. Call Bob, 664-3092, 751-6501.

Room & Board in vegetarian commune available to rent for people needing temporary home (1 or 2 months). Call 864-9181.

Tele. Hill, share 2-bdrm flat w/1 other, walk to downtown, washer/dryer, sunroof, part Bay view, \$132 + 1/2 util. self + shared space. 391-5944 alt. 6 keep trying.

Professional M/F, 25-35, to share large 2BR/2BA apartment in Alameda, tennis, swimming, \$225/mo. 271-4854, weekdays 9-5.

Responsible person to share beautiful, sunny, quiet 3-bedroom house above UC Med Center with Humanities grad student and nurse. \$125. 661-7878.

Share Noe Valley 6 room w/2 women. \$95. 711/76. Humor yes. Grass OK. No more pets. 285-8690.

Semi-communal Panhandle household seeks friendly, responsible woman who enjoys sharing food, chores, common space with 3 men, 1 woman, 2 dogs, 2 cats. Own room. No more pets. 387-0409.

Single parent with child over five wanted to share our lively household in Berkeley. Call 841-9140.

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Share. Own room in 2-bdrm. Fireplace. Yard. All new interior. Pref. woman 21-30. Dog ok. Mid-June mid-Sept. \$150/mo. Incl. utilities. 845-4304 eves. to 10.

Mature, responsible female wanted to share large, sunny, three-bedroom Russian Hill Victorian flat with two female students. \$110 plus 1/2 utilities. Available July 1. First and last required in advance. Call 771-1034 before 10 am, after 5 pm.

#### BERKELEY VICTORIAN

2 unfurnished rooms in beautifully restored home for goal-oriented professionals. Spacious with 4+ bedrooms, separate dining, living room, pantry, washer-dryer, yard, garden + privacy. Near Alta Bates, Co-op, BART. \$160 each plus utilities. 981-1515, ext. 208 days, 548-9101 evenings, weekends.

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W/M, 20, seeks shared apt. or home in Berkeley or Oakland. Quiet, clean, works days. Call 834-6611, ask for Charles

Woman with young child seeks living with same. Displaced country liver with artistic ambitions. 431-2657.

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North Beach view two-bedroom flat. Three-month sublet July-September. \$270. Furnished. 981-3599.

Sublet sunny apartment. 1 bedroom. \$150. July-mid-Sept. Church St. 665-2377.

Cottage for rent — July — \$150. Bolinas. 4 doors from ocean. Call 922-6484, Mary Dempcy.

Mid July-August Vict. flat for 1-2 people. Buena Vista Pk. \$300/mo. 864-0932.

Two-bedroom furnished Victorian flat, Hayes & Clayton, available July 1 for several months. \$250/mo. Call 751-9323.

Sublet — \$235/month. Large 1-BR Apt. with good view August — September. 929-8113, Ginger.

Large bedroom in spacious 4-bedroom Noe Valley flat. Available June 20 thru end of August. \$85.00/month. 282-8864.

## RENTALS SUBLETS WANTED

Need two-bedroom apt. in SF for the week of July 16 only. Call collect (212) 923-6576.

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# THE BACK PAGE

## Black dancers in SF history



The SF Examiner ran this "Musical Supplement" in 1899.

The Archives of the Performing Arts, a pleasant and fascinating place tucked away in the basement of SF's Presidio Branch Library, at 3150 Sacramento Street, currently has a magnificent free exhibit featuring black dancers who've appeared on San Francisco stages from the Gold Rush to the present.

The rare and beautifully displayed material includes photos and programs of minstrel shows with white performers in black-face. One haunting photograph shows a 19th century visitor, 12-year-old Millia Sulou, with one of her co-performers, a hefty boa constrictor. There are also pictures and biographies of more contemporary figures such as 1950s dancer Janet Collins, the first black ballerina to appear on the stage of the Metropolitan Opera.

The Archives, under the astute direction of dance historian Russell Hartley, is open from 1-6 pm Tuesday through Saturday. The black dancer exhibit runs through July 31. On Wed. June 23, 7-9 pm, Hartley will give an illustrated free lecture on the show. Info. 922-6750.

—Irene Oppenheim

## Taking your lumpias

Bayanihan Philippine Cuisine, 5020 Geary (near 12th Ave.), SF, 386-9875. Tues.-Fri. 11:30 am-2:30 pm, 5:30-10 pm; Sat.-Sun. 5-10 pm.

This is one of the most popular Philippine restaurants in the city, and for good reason. Bayanihan tries very hard to be authentic, with a pseudo-pandanus ceiling overhead (pandanus being a palmlike shrub), plasticized bamboo place mats and pictures of bamboo on the wall. There's a glassed-in garden in the back, and music of the islands wafts through the air, competing with the delightful noise from the kitchen of food being deep-fried and stirred about. There's a meeting of the generations here: The young waiter was wearing a very fashionable, short, tight, flowered shirt, while the fellow at the cash register was nattily attired in the traditional formal barong Tagalog, an open-necked shirt made of pineapple fiber, embroidered with a lacy design reminiscent of the frills and ruffs of the Spanish grandees, worn loosely over the trousers. The food is quite as good as the hand-painted signs for halo halo and pork lumpia make it look. Full dinners (\$3-\$5) include soup, rice, pickled papaya and a broad choice of dishes ranging from pork or chicken adobo through rarer items like longaniza (Philippine sausage); pritong sugpo (deep-fried Philippine tiger prawns) and kare-kare (a vegetable and meat stew with oxtail, tripe and bagoong, a pungent fish paste). Desserts are special, particularly the halo halo, a mixture of unusual Philippine fruits like sweet mung beans, boiled nipa-



Thomas Sabader and Susuna Macairan (standing) with satisfied Bayanihan customers.

palm seeds and corn kernels mixed with shaved ice and coconut milk. It bears no resemblance to jello.

**Pine Street Bakery**, 325 Pine (across from Zack's), Sausalito, 332-3016. Daily 10 am-2 am (or thereabout).

You'd have to live quite a sheltered life not to have noticed those many Pine Street Bakery jars, filled with chocolate chip cookies the size of frisbees, scattered in stores all over the Bay Area. And the cookies in those jars are good, rivaling Los Angeles's Famous Amos chocolate chip cookies and even Freihofer chocolate cookies (found only in New York's upper Hudson valley, around Albany). Still, good as they may be from the jars, they're better yet warm from the bakery. You walk through a screen door and stop, since the area directly behind the door is all there is — no counter, no cash register, just a fellow with a tin box for the money who runs in the back to get your cookies. The cost is 60¢ for one fresh from the oven; 40¢ for a day-old; and 50¢ a pound for broken cook-

ies. And I've noticed that the grocery store around the corner on Caledonia is doing a land-office business in small cartons of milk.

**Europa Bakery**, 5336 Geary (near 16th ave.), SF, 387-8006. 9 am-7 pm.

Strictly speaking, the Europa is hardly a restaurant at all. Like many of the eateries run by what's left of San Francisco's once-large Russian population, it's a bakery with a small cafe squeezed into a corner or a back room. In the case of the Europa, the cafe is in the single aisle next to the bakery's display case—all three tables of it. Yet small as it may be, the piroshki (meat, cabbage or fish, 45¢) served here are probably the best in the whole city—delicately fried or baked pastries with chopped egg mixed with the filling. Folks from the SF Ballet around the corner swear by them. You can sit at the tiny tables and enjoy a cookie or pastry and a glass of tea and would be hard put to spend more than a dollar. That ranks as a rare pleasure.

—Merrill Shindler

## THE SPONTANEOUS CHEF

With the asparagus season entering its final days, here's a great soup and sandwich combination to celebrate the grand finale. The soup is Spanish inspired, the mushrooms come by way of Russia, and the sandwich is an international renegade. The whole spread is exceptionally tasty, simple and speedy to prepare (about 20 minutes) as well as highly nutritious.

### Fresh asparagus soup

This soup is served in most restaurants in Mexico. Though the contents and method of preparation may vary, it is dependably delicious. The secret of its fresh taste lies in not overcooking the asparagus.

1. Wash and snap tough stems from one pound of asparagus. (Note: asparagus will snap easily at the tough whitish point on the stalk; this is easier than cutting it with a knife.) Discard whitish tough part.

2. In a medium-sized soup pot, simmer together five minutes only (important):

- tender asparagus stalks
- ½ cup chopped onion (green onions are fine)
- ½ cup water

3. Prepare six cups chicken stock. Use at least half canned consomme, and augment if necessary with bouillon cubes. If you are industrious enough to have real chicken stock on hand, use six cups of that.

4. Put cooked asparagus in blender with two cups of stock. Blend one minute. Some particles of asparagus should remain, so that it's somewhat chunkier than baby food. Add the remaining stock.

5. Put the blended mixture back into the soup pot; mix together the following ingredients and add them to the pot:

- 1 tablespoon cornstarch
- ½ cup cream
- 1 teaspoon salt
- ½ teaspoon pepper
- 1 teaspoon paprika

6. Ten minutes before serving time, bring the soup just to the boiling point, add three tablespoons real butter, cover and simmer until thickened, about five minutes. Do not overcook! Makes about six cups.

### Broiled mushrooms

Use two large mushroom caps per person. Remove stems, reserve for sandwiches (recipe follows). Put a few drops of sherry into each cap and fill with sour cream. Broil about ten minutes. The mushrooms will be juicy inside and the cream will have become like cheese.

### Funguswich

1. Preheat oven to broil.  
2. Use one piece homemade or other good bread per sandwich. Toast on one side.  
3. Spread soft, untoasted side with mayonnaise and cover with thin slices of fresh mushrooms, using stems. Top with plenty of grated Swiss or Fontina cheese. Sprinkle with ½ teaspoon oregano per sandwich. Broil (mushrooms may be broiled simultaneously).  
4. When the cheese is nicely browned (mushrooms will be ready also), top each with a thick layer of fresh alfalfa sprouts.

—Pat Murphy

## Mr. Natural

